PRINCIPLES OF SPEECH

GLENN NEWTON MERRY

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THE PRINCIPLES OF SPEECH

A
TEXT-BOOK
FOR
AN INTRODUCTORY COURSE

BY
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PREFACE

There is need it seems to me for more books that can be used in beginning courses, introductory to public speaking, reading, dramatic art, etc. The book for the beginning course must not dwell too much on the principles of public speaking as such. Relatively few students, especially in required courses in our schools, aspire to become capable public speakers, and of those who cherish such aspirations still a smaller number ever will succeed. The demand, therefore, is for a book that deals with the general factors of everyday speaking.

As to the need of such training in our schools, I need only to point to the increasing demand for speech education, oral English, etc., apparent in most of our States.

Nothing is claimed for this book beyond an attempt to meet this need for such an introductory text. Its defects are many, no doubt; teachers will feel, in some instances, that much more should have been included, others less, of public speaking, reading, argumentation, etc. This is largely because our courses are not sufficiently standardized; the problem of one school is approached from the viewpoint of argumentation; in another, from reading; in another from dramatics and in another from vocational and everyday speaking.

Credit is due to writers in this field, too numerous to mention, whose contributions are standard and well known to students of this literature; to publishers who have allowed the use of copyright material; to members of the staff of the Department of Speech at the University of Iowa, for helpful suggestions; to Professor C. E. Seashore, Dean of the Graduate College, for inspiration and advice; and to my wife, for assistance immeasurable.

Glenn Newton Merry

Iowa City

THE PRINCIPLES OF SPEECH

INTRODUCTION

The first question confronting the student of speech is its purpose; why do you *speak?* Why do you speak to *other people?* What purpose do you expect to satisfy? What are the ends of conversation? The answer may be made that we are social individuals. We enjoy ourselves to the degree we can exchange ideas, feelings, emotions, experiences. No individual lives to himself alone. There is a pleasure, a joy, in social intercourse. We like to exchange mental concepts. We find a satisfaction in learning of the experiences through which others have passed. Furthermore, there is a practical service in speech. If we desire anything, it is necessary to ask for it. We develop this information early in childhood. The child's word, "Me," is a sentence. It is a request for something. It is the child's way of asking for what he wants. The deaf and dumb person is shut up to a world of himself. He does not know of the experiences of others only in so far as it is possible for him to gain these through certain media of expression taught him, or that he develops for himself. But we who possess powers of speech and a sense of hearing, develop language: a language made up of words and of the media of expression, to communicate our wants and our experiences. We may say, then, that the motives for speech are (1) a desire on our part to express some feeling or idea to another individual; (2) a desire on the part of somebody to hear what we have to say,—to know of some experiences we have passed through. These may be summarized by saying we speak to communicate thoughts and feelings to one another.

Let this statement of the purpose of speech together with the following interrogations form the basis for a class discussion in order that a viewpoint may be established at the beginning of your work.

1. To what extent is silence a form of expression?

2. How do the kinds of speaking differ; what are the characteristics of each:

a. Social conversation (avocational)
b. Vocational conversation
c. Public address
d. Reading aloud
e. Impersonation
f. Dramatic art

3. Fundamentally, are the principles of speaking the same for the kinds of speaking listed in question 2; why?

The next consideration confronting the student is the relationship between speech and the other forms of expression.

4. How and when is speech less or more effective than other forms of expression in conveying thought?

5. Wherein does speech differ from other forms of expression?

The third consideration is the specific nature of speech,—

6. Does thinking involve language? Is there any connection between your ability to think specifically and your ability to find words to express your meanings? Do you find that you can express your ideas best by writing them on paper? By gesture language, by speech, or by both?

7. To what extent does action—pantomime and gesture—express ideas?

8. To what extent may the modulations of the voice bring out and amplify the meaning of words? Says Professor Curry,—

"Read the following lines in two ways,—first, as an abstract statement of fact; and secondly, suggesting as much depth of meaning as possible, and note the chief differences in the rendering.

> Two prisoners looked out from behind their bars;
> One saw the mud,—the other saw the stars.

"In the first rendering the words follow each other almost continuously; in the second, there are many pauses, variations, and modulations of the voice. While the words remain the same, the impression caused by the two renderings are very different, and the elements which cause this difference cannot be clearly defined.

"These unprintable elements constitute delivery. They are distinct from words and have a meaning of their own, for though all the modulations of the voice are directly associated with words, they express that which words cannot say."

THE PRINCIPLES OF SPEECH

Chapter I

ATTENTION AND INTEREST

The importance of interesting and effective speaking in everyday life is an established fact. Good conversationalists and public speakers are born, we say, nevertheless it is also a fact that one's ability to engage interestingly in conversation or public address can be improved by training.

It is the desire of the author in the following pages to treat the whole subject of speech rather than any one phase,—such as formal public speaking, debate, or salesmanship, etc. The principles of speech are much the same from the fundamental point of view whether the individual is engaged in an informal conversation with a friend, discussing a topic of mutual interest, or giving a public address before an audience of ten thousand people. True, the activities are very different, but the difference exists more in the detail than in the broad application of principles. The writer does not wish the student to expect from these pages specific instructions in public speaking, but wishes him to keep in mind that there are certain excellencies that should characterize all speech, whether before a large audience, or in company with a small group of individuals; and that there are certain tendencies that should be avoided. Relatively a small number of students aspire to becoming public speakers compared with the number that wish to develop ability in the types of speaking met with in daily life. Reference will be made from time to time to public speaking as one form of speech activity, but also reference will be made to conversation, to salesmanship and other forms of communication that demand the development of ability. Public speaking should be emphasized as such and might well be a subject to follow the training outlined in this text.

The writer hopes he does not misunderstand, in the main, the magnitude of the difficulties to be met in attempting to outline the principles of effective every day speaking. The reading,

merely, of a text-book on the principles of speech will not make one an able speaker. Erroneous ideas to this effect are apt to spring from the memory of certain magazine advertisements illustrating a familiar figure of an eager faced man with hand and finger uplifted pointing to the advertiser's headline; Influence Men, Become a Public Speaker. The implication of the two ideas may or may not bear a connection; but more than that, the mere desire to become a public speaker does not lift one to that ability. Such is gained slowly and over no royal pathway. There are required persistent training and patience based upon sound advice.

Plan of the Book. Note that each principle possesses a number. The purpose of this arrangement is to set off each principle definitely from the text matter; and, to enable the instructor to make specific criticisms of the student by referring him to the discussion in the text by that number, thus saving time in the recitation. The principles are in many instances axiomatic. No one will challenge the importance and value of such; yet, effective speaking must take them into consideration and, too often, it is the simpler and more evident principles that speakers overlook. Furthermore, no attempt has been made to prevent overlapping of principles. Such could not be accomplished, if the writer had so desired. Speech is an act unified in nature. Where a factor of speaking could be more clearly stated by emphasizing two or more aspects of it, the author has not hesitated to increase the number of principles, regardless of the overlapping of meaning.

1. UNDERSTAND THE RELATION BETWEEN THE SCIENCE AND ART OF SPEAKING.

There is a science of speaking based upon the psychology of expression, upon the physiological function of the organs of voice, and upon the laws of physics which control the pitch, intensity and timbre of the voice.

There is an art in the use of the forms of expression. Art is the outgrowth of training. The science of speech deals with the *knowledge* of *how* one speaks! the art, with the *act* of speaking. The scientist must *know,* the artist must *do.* All true art must be based upon scientific principles.

The student will find in these pages only a simple and nontechnical discussion of the principles of speaking. But he will find it highly profitable as well as interesting to supplement his

study, at a convenient time, by the works of authors dealing with these principles from the viewpoint of the psychologist, the anatomist, and the physicist.

Definitions of "Speaker" and "Auditor". Throughout these chapters the terms "speaker" and "auditor" will be used. "Speaker" refers to the person that is talking whether in vocational or avocational speech; it should not be confused with the idea of a "public speaker". The speaker may be a salesman talking to a customer, an executive outlining his plans to his board of directors or to a friend, an employment manager in conference with a group of dissatisfied workmen, a foreman, a clerk, a teacher, an actor, a public reader, or a public speaker. The term is all inclusive, and in so far as possible all statements of principles refer, in general, to occasions of speech that any one of the above and many others might meet.

Similarly, an "auditor" might be any one of the above mentioned individuals, or any other type of listener. A group of auditors make up an audience.

2. CONSIDER THE PRINCIPLES OF ATTENTION AND INTEREST.

For the most part, attention and interest may be considered as one and the same. However, one may think of attention as being a more variable element than interest. Attention may fluctuate while interest is more sustained, less fluctuant. A suggestive illustration, not wholly inadequate, might be a body of water: attention resembles the waves or surface disturbances, while interest is the more stable undercurrent. Interest follows attention at all times. Whatever attracts the attention soon secures the interest. If you are an employee talking to your employer in his office, the passing of street cars and vehicles by the window may attract his attention from what you are saying, momentarily, but not his interest. An accident in the street would attract his attention and his interest as well.

The interestingness of a speaker does not refer to the entertaining quality of his ideas because of their humorous content; but to the worth-while-ness of his ideas from the auditor's standpoint. Humorous narration is but one factor in interestingness. A very serious discussion, or a closely reasoned statement of facts may be interesting, but not entertaining. Interestingness is an all-inclusive requisite to speaking.

Chapters I and II should be thought of by the student as forming a unit. They are separated only for the convenience of emphasis. The two chapters are the hub of the wheel from which radiate all the factors of interesting and effective speaking.

Attention is the all-important consideration for the speaker. If you are to try to convey your ideas to an individual he must listen to you: he must give you his attention. All kinds of speaking must command the attention of those addressed, to be effective. The person addressed, the auditor, must find something interesting (a) in what the speaker says preferably, or (b) in the qualities of voice the speaker uses, or (c) in the action—the gesture used by the speaker; or in all three.

It is generally taken for granted that a speaker is interested in his presentation; his problem then is to interest you. It is difficult to apply the mind to thoughts or consideration of objects in which you as an auditor are not in the least interested. If an object catches the eye, the attention centers upon the object for a moment. If you are interested in the object, the attention continues, if not, the attention immediately flits to something else in which you find interest. It is practically impossible to fix the mind's eye upon that in which you find no inherent interest. Suppose for instance, that the instructor should call upon you for a discussion of the subject, "Do the angels speak Hebrew, English, French or German?" What would you say? Would you be able to talk before the class upon that subject? If not, why? What are the impediments you would meet in trying to organize your ideas on this topic? The answer may be ventured that in the first place you have absolutely no reliable knowledge upon that subject. Again, you probably possess no interest in the matter, one way or another. What difference does it make to you or to any one else whether the angels speak Hebrew, English, or French? You have given no thought to the subject. It is without your sphere of interest; you have never given it your attention. If you are not interested in it, how can you expect to arouse an interest in the mind of any one else? Too, those to whom you would speak are similarly disinterested as you, in all likelihood. They like yourself have given the subject no consideration. The subject, however, is rather novel and unusual. You might be able to secure an auditor's attention for the brief moment in which he first gives it consideration.

This attention could be held only as long as you were able to interest him with ideas on the subject.

Take another instance: suppose the instructor should call upon you to give some opinions to the class on the subject, "Should all students be required to take two hours of physical exercise daily, under the direction of a competent instructor?" Let the matter be considered seriously, such as might be the case were you addressing a students' mass meeting on the subject. The topic at once arouses an interest in yourself, and you may feel certain that similar interest will exist in your auditors if the matter is up for adoption and the vote of the mass meeting is final. It is a debatable question. You find yourself at once organizing your ideas on the proposition either for or against its adoption. Because of the inherent influence on the interest of all, both speaker and audience, the speaker or the audience experience little difficulty in centering attention on the discussion. The subject is vital.

Thus we see that the outstanding characteristic of all speech, whether conversation or public address, must be that of *interestingness;* attention is held as long as interest exists. As soon as interest wanes, attention goes to something else.

3. ENABLE THE AUDITOR TO GIVE ATTENTION INVOLUNTARILY.

There is a relationship between the ability to understand, to interpret and appreciate the thoughts of the speaker and the ease which we experience in listening to him.

Voluntary attention on the part of the auditor is of least value to the speaker. When it is necessary for you to force attention to a speaker, you find it difficult to get the connection between his ideas, to assimilate and interpret them. In so far as possible, the speaker should help the auditor to give attention by eliminating from his method of delivery all mannerisms, such as odd facial expressions, peculiar enunciations, or gestures over-done or out of keeping with the thought. It is for this reason that advice is often given beginners to "be natural." While there are possible as many definitions of the term naturalness as there are individuals to define it, the essence of the term refers to a type of speech free from those forms of delivery that attract attention away from the thought of the speaker. We may say that speaker is most natural who makes it easiest for us to listen to him, avoiding all modes of

expression that in themselves attract attention. Natural speech is that type which draws least attention to its method, and allows the auditor the greatest grasp upon the meaning intended by the speaker.

If a speaker feels that it will be difficult for him to command attention at once, he should as soon as possible accustom his auditors to his modes of expression by the use of narrative thought, a story that he feels sure will at once interest the majority of his hearers, so as to enable them to become absorbed in the incident and quickly grow accustomed to any modes of delivery that handicap attention. Generally considered, the narrative is the easiest kind of thought composition to attend to. All of us are familiar with the experience of listening to a speaker who possesses an impediment in his speech. At first, it is difficult to follow him, gradually we become used to the enunciations and, as they grow less and less noticeable, we are able to devote more and more attention to the ideas; our voluntary attention then passes over to involuntary attention.

To secure continued involuntary attention, the speaker must vivify his thoughts by language that carries his meanings with the fewest possible words, by expressive intonations of the voice, by gesture, and by modes of expression which his experience has taught him convey his ideas most readily. Brilliant lights in the darkness of night, loud sounds suddenly thrust upon us, extreme changes in temperature and objects moving in the field of vision,—all command our involuntary attention because they stir us from the thoughts that are occupying our minds at the moment. Similarly, the speaker must command attention by variation in his thoughts and forms of expression. Otherwise, they become monotonous to the auditor and attention wanes.

4. MAKE ALLOWANCE FOR ATTENTION FLUCTUATION.

Let the instructor place the stop watch upon the table and request all members of the class who can faintly hear the ticking of the watch to raise the right hand. Then ask them to give attention to the sound to ascertain how the ticking comes and goes in "spurts" or fluctuations. Now, the ticking can be heard; now the sound disappears; now the sound comes to the ear; now, it flows out of consciousness. These fluctuations or waves of attention appear

but a few seconds apart. Similarly, does the attention of the auditor fluctuate in listening to a speaker. The obligation rests upon the speaker to enable the auditor to listen to him by being *logical in his thought,* so that if the auditor does not get an idea the speaker has given at the moment of attention efflux, the auditor may be able to guess from the context what the idea of the speaker was at the influx of attention. There must be a connection, direct and continuous, between the thoughts of the speaker. He must arrange his ideas in points or paragraphs with a unity and continuity to the whole. The spoken word differs from that of the printed page. If a reader experiences an efflux of attention on a sentence, it is possible for him to go back and reread the part missed. But usually, he cannot ask the speaker to repeat.

The fluctuation of attention has its counterpart in rhythmical expression. The stress of the voice rises and falls according to the emphasis desired to communicate meaning. It is easy to ascertain when the speaker wishes to make an idea clear; the intonations of the voice enable us to differentiate degrees of importance among the ideas spoken. Similarly gestures on the emphatic ideas involve a rhythm enabling us to anticipate and realize the important thoughts. All experienced speakers follow a rhythm of some kind, whether it be upon the basis of thought arrangement or cadences of the voice and movements of the body supplementing the thought. There is a subtle power about the injecting into a discussion of a bit of poetry. The accentuated smoothness of rhythm immediately attracts attention.

THOUGHT

The Speaker's Thought, Voice, and Gesture Affect the Auditor's Attention. An auditor receives his impressions of what the speaker wishes to communicate to him not only by the words uttered, but by the type of voice and gesture used by the speaker. The only reason for speech, of course, is to convey ideas. Therefore the media of expression, the voice and the action of the body are of prime importance. Interesting speech demands a coördination of thought with voice and action.

These three factors of thought, voice and action will be considered separately in their relation to attention and interest.

5. FIND INTEREST IN WHAT YOU SAY.

It is a matter of common knowledge that one can accomplish a task more readily where interested, than where not. The writer recalls that one of his teachers in college often repeated that when a task confronted him toward which he held an uncertain interest, he would not attempt it until he had thought about it and found elements in it of more than usual interest. These finally aroused a mild and sometimes a strong enthusiasm for its accomplishment. You cannot hope to interest others in what fails to interest you. Many speakers more or less unfamiliar with the principles of speaking, as such, are effective; they can trace their effectiveness to the fact that they are tremendously in earnest over what they have to say, their enthusiasm begets in others like enthusiasm; they succeed as speakers.

It is a safe rule to adopt, not to discuss subjects in which you find no interest, if you wish to hold the attention of other persons and be effective. Perfunctory conversation, salesmanship, or public speaking is tedious to both parties involved, speaker and listener.

How to Find an Interest. Think the subject at hand over and over, until you find features that appeal to you. Then, find those elements which you think will appeal to your auditor. From the group of ideas thus organized, select those that are most fitting to the occasion and subject. Relate the facts of the subject to your own experiences and to what you think to be those of the hearer.

6. YOUR THOUGHT MUST APPEAL TO YOUR AUDITOR AS WELL AS TO YOURSELF.

The speaker must at all times keep in mind his listener while organizing ideas. Think to an imaginary hearer. Violation of this principle accounts for much of the uninterestingness of the talks of men and women of great influence with whom we come in contact. They are much interested in what they say, themselves, but leave us out of the consideration. They bore us with their own personal views and experiences with which we are often already familiar. Or they talk in the technical language of their own field of information when a moment's reflection on their part might bring out the fact that we would not follow them. If your ideas are worth taking up the time of others, they are worth the time you can spend upon phrasing them so that they will be understood

by the person or persons, addressed. It is not an uncommon experience to attend a public lecture and hear a speaker give a paper that does not arouse the slightest interest on the part of his audience.

Elements that Appeal. We are always glad to listen to a speaker who has something to say worth our hearing. His special information may be new to us, or his ideas may be familiar to us, but stated in such a manner as to give us a new viewpoint. Some of these elements are,—

The New. The very make-up of the human mind calls for information. We are constantly seeking for new facts and relationships between facts. If you are an unsuccessful salesman, you will find special interest in listening to a successful salesman speak of how he succeeds.

The Novel. Novelty attracts attention and interest. Novelty is not apt to hold the auditor's interest long, but it plays its part in getting the attention of the listener.

The Unusual. The novel and the unusual are much alike. The unusual challenges our minds to an attempt to reconcile it with our established ways of thinking. An employer talks to us about our work and surprises us with his detailed information about our personal relations to our work. This impresses us as unusual considering the many employees he must keep in mind. When an Arctic explorer returns from the North, we find interest in conversation with him; what he has to tell us is in the main unusual and interesting.

The Specific as Opposed to the Abstract. It is always more easy to think in terms of specific instances than in general terms. For the Secretary of the Treasury to tell us that the Government needs so many billions of dollars for war does not appeal to us as the specific statement, "A fifty dollar Liberty Bond will support a soldier for so many weeks." To ask a person for money to aid in Near East Relief because thousands of persons are starving does not contain the appeal which is contained in a description of the starving condition of one sufferer and then the suggestion that this sufferer's condition be multiplied hundreds of times.

The Appropriate, The Timely, and The Important. A timely remark often saves a situation. A well known lecturer was speaking one evening at a chautauqua. He, as well as the audience, had

been much annoyed by a spotted dog that persisted in returning to the platform and attracting attention as often as he was expelled from the tent. The speaker relieved the situation finally by pausing and looking at the spotted creature as he said, "With the language of Lady Macbeth I agree, 'Out, out, damned spot'."

Introductory Remarks. Often there are occasions when a fitting introduction to the real purpose of one's talk will be found desirable. Writers on the Art of Salesmanship stress with great emphasis, introductions. They include not only the ideas which lead up to the salesman's presentation, but all that makes for an agreeable first impression. Says Professor Brisco,[1]

> The first approach of a customer is of great importance to a salesperson. . . . . The first impression that a salesperson makes upon a customer is usually a lasting one, and pains should be taken to make this as favorable as possible. A languid face . . . . has driven many customers to other salespersons. The whole appearance from the hair to the shoes counts. . . . The first few words, with proper facial expression and appearance, are responsible for many sales. . . . The object of the introduction is to attract favorable attention.

While dress and personal appearance exercise an influence upon the auditor, they are negligible at times. Occasions arise when the full purport of the speaker's ideas needs explanation; then, a few remarks right to the point will accomplish a better understanding. Furthermore, the exchange of a few bits of pleasantry, such as greetings, or the reference to baseball, golf, or other hobbies mutual between speaker and auditor will establish cordial relations at once.

The purpose of an introduction, in general, is threefold,—

First, To win favorable attention to the speaker's subject,

Second, To secure favorable attention to the speaker, and

Third, To state the Dominant Thought which the speaker wishes to make interesting and effective. Occasionally, it is well not to state the Dominant Thought in the Introduction, but to withhold it until later in the discussion for the purposes of suspense as an element in holding attention or increasing interest. The speaker must apply his good judgment in the matter of the introduction as in all matters of speaking.

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[1] Brisco, *Fundamentals of Salesmanship,* pp. 40, 41.

7. ADAPT YOUR THOUGHT TO YOUR AUDITOR.

It is trite to say that people differ in mental make-up, experience, and interests. This, however, is an important consideration for the speaker. He cannot, nor need he, take into account the detailed differences of individuality; but he should realize the broad differences that separate the interests and capability of people. Roughly, these may be thought of as dependent upon,—

Age
Education
Vocational occupation
Social class
Mental and emotional capacity

One would not discuss a subject interesting to a child of six years of age in the same fashion he would to an adult of sixty years of age. With the child he would be more specific and detailed in the discussion. If an executive were discussing with a member of his working force the arrangements of his method of routing materials through the factory he would not use the same method that he would follow in discussing the subject with an outsider unacquainted with the general arrangement of the factory. The mention of ''God Save the King'', does not arouse within us the same emotion that follows the mention of ''The Star Spangled Banner''. Therefore the speaker must take into consideration the mental and emotional background of the auditor. Arguments, facts, illustrations, and incidents, must not only be understood, they must be within the power of appreciation of the auditor as well. A listener cannot be expected to find interest in that which he does not understand or appreciate.

It should not be forgotten that an effective public speech depends upon the character and make-up of the audience. For instance, Patrick Henry's speech which called the Colonies to arms was very effective with the audience he addressed, but it would hardly have been so effective if it had been delivered in English Court before the King. A financier might make a most effective speech to a group of bankers on Wall Street, but the same speech would fail utterly to interest a group of children in the tenement districts of New York City. A college president may deliver an address on commencement day before the graduates of a University, which will

inspire them to ideals of noblest endeavor, but before a garment workers' Union meeting be hooted down. In conversation, a person may be able to speak most elegantly before the elite of social monarchs of New York or Boston, yet he might fail miserably were he to attempt to sell a stock of goods to an Ohio merchant or a farm implement to an Iowa farmer.

8. USE WORDS AND PHRASEOLOGY ADAPTED TO THE SUBJECT AND OCCASION.

Certain occasions call for certain phraseology and diction. This phraseology and diction merely reflects your mental and emotional attitude toward the subject or occasion. For our everyday activities, we have a colloquial and conversational phraseology and diction. In discussing matters of grave importance and dignity, it is fitting that the language should take on properties of gravity and of dignity. By this is not meant artificiality. One should take care not to become grandiloquent nor pompous. The diction of an eulogy differs from that which would be employed in describing to a friend a vacation "good time". If the language of the speaker is unbecoming to the subject or occasion, the attention and interest of the auditor will be antagonized if not lost completely in disgust. Good taste is especially necessary in enabling one to suit the word to the subject and occasion.

9. USE TERSE INSTEAD OF INVOLVED SENTENCES, AS A RULE.

Seldom in oral discussion is the long and involved sentence as effective as the shorter one going more directly to the point. More than the literary language of the day, spoken language abounds in idioms and phrases that border upon slang usage. One should employ the idioms as they facilitate the immediate communication of meaning. No other phraseology is more clear to an English-speaking person than such idioms as, *to pluck up courage, to get ready, to overlook a fault, to comply with, to look out, to agree with,* etc. As to the use of slang, a speaker's taste must govern him. Slang phrases that are meaningless, and which depend upon an inflection of the voice for suggestion of meaning as well as ephemeral slang are not acceptable to those who wish to cultivate "good usage" of the mother tongue.

A good criterion for the selection of sentences is suggested by

Hill,[1] "Some writers prefer long to short sentences, others short to long ones; but it is far more important that sentences should be skillfully constructed than that they should be of a certain length. A sentence that conforms to the English idioms, and that presents a single idea with perfect clearness, is practically shorter than one that contains fewer words, but that is heterogeneous in substance, and obscure or confused in form. That which lacks correctness, clearness, and unity is understood, if understood at all, with difficulty, and it may require a second reading; that which has clearness and unity is understood at once. A sentence conspicuous for force or for ease is practically shorter than one of apparently the same length which is feeble or clumsy in expression. Force, by stimulating the attention, and ease, by diminishing the strain on the attention, enables a reader to get at the meaning without wasting time on words that signify nothing, or on sounds that jar on the ear or offend the taste. If, then, a sentence possesses the five merits of *correctness, clearness, force, ease,* and *unity,* its length if not excessive matters little."

10. BE CLEAR.

Much that has been said in the foregoing statement of principles may be summed up in the term, "be clear"; that is, the speaker should think and express himself clearly. An auditor will find the greatest interest in the thought of a speaker where the minimum of attention is necessary.

You must speak in terms that will be understood by your auditor. No two minds think exactly alike or possess information that is identical. It would be an interesting revelation if you could look into the mind of another individual and observe the great difference between the conceptions of his mind and yours. The idea of "aeroplane" will suggest to one mind only the machine as it may be in the air or upon the ground. To another mind it may suggest the experience of flying; to still another mind, it may suggest the awful experience of an accident. To one mind the term "atom" may suggest few or no ideas. To another mind which has engaged in special research in this field, the term may suggest an infinite number of thoughts. But minds are able to come together on a basis of an understanding, in so far as there exist similar conceptions in each.

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[1] Hill, A. S., *Foundations of Rhetoric,* p. 285.

''Instantaneous Intelligibility,''—clearness—is an essential in effective speech. If in listening to a speaker, you find yourself unable to locate any clue or make any connection whatsoever with the object he is describing, or if he uses unnecessary and non-essential ideas, your attention soon wanes and you lose interest in the exercise. It is plain then, if the speaker is to hold the attention, and therefore the interest of his auditors, he must be clear and in the shortest possible time he must convey to them his meaning. He must arouse thoughts and feelings in their minds similar to those he possesses, vividly and quickly.

Clearness depends upon,—

Diction
Selection of ideas
Arrangement of ideas, and
Mode of speaking.

Diction. A discussion of the selection and arrangement of ideas will be deferred until Chapter II. Diction is one of the most important considerations for the speaker. In the last analysis, that which conveys his idea to the auditor is the word. No speaker can feel himself safe without the possession of a reasonably large vocabulary, the words of which are ''on the tip of the tongue''. When one is writing a letter it is often possible to stop for a few moments, refer to the dictionary and justify the selection of a word. Not so, in speaking, one must make his decision immediately. Professor Linn[1] characterizes a good vocabulary as follows, ''A word is something more than a mere combination of letters. It is a definite symbol of an idea. A man's words are so intimately connected with his thought that almost always a small vocabulary means an immature or feeble thinker; and although a fluent speaker or writer has not necessarily anything to say worth listening to, it is true nevertheless that to widen one's vocabulary is to increase the range of one's ideas.''

One may say that there are three characteristics to be applied to words, *exactness, propriety,* and *vividness.* When in doubt regarding the use of a word you may question,—

First, Is it exact?
Second, Is it fitting?
Third, Does it suggest my thought vividly?

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[1] Linn, J. W., *The Essentials of English Composition,* p. 93.

Exactness refers to the accuracy with which the word is used. Does it give my precise meaning? Propriety refers to fittingness. Says Professor Linn,[1] "There is good form in words just as in manners. A man who eats with his knife or wears tan shoes with evening clothes attracts unfavorable notice. Accuracy and suggestiveness are more important than propriety, just as generosity and courage and enthusiasm are more important than good form. But there are few things more noticeable than bad form. So to educated people there are few things more noticeable and more annoying than a lack of propriety in diction. Who sets good form? One's community, one's locality, one's nation, the whole educated English-speaking world, and so with words and one must know whether the words he uses are or are not acceptable in the polite society of letters. . . . A word may be well known, and yet not acceptable; such a word as *ain't*. *Enthuse* is another of the same breed; so is *complected*. It may be too old, like *avaunt*, or too new, like *foozle*, or too foreign . . . or too provincial. . . ." Also a using of words of "undue splendor of diction" should be avoided. Triteness of phraseology is not apt to stimulate much, if any, interest in the mind of the auditor. Newness and freshness of word arrangement is an essential. The author happened to be in the business office of a concern which purchased large orders of merchandise while a salesman was presenting a selling talk on some article to the manager. For several minutes, the manager listened patiently, then he interrupted the salesman with, "Say, your goods have been improved in the last three years tremendously, but your selling talk has not. Keep abreast of your goods; that is all I can do for you today." Vividness is important in the selection of words. A vivid word stimulates the imagination. It often employs a figure of speech. When George Ade in one of his fables mentions a shop girl, he gives us a vivid meaning by saying, "And every Saturday night her employer *crowded* three dollars upon her". If you are to develop a good vocabulary, therefore, it is essential that you regard not only the words you hear, but the words you use, applying the test of accuracy, propriety, and vividness. Remember,[2] "In the ordinary affairs of life, the fewer words you use to make yourself clear, the better chance you have of being

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[1] Linn, J. W., *The Essentials of English Composition*, p. 86.

[2] *Ibid.*, p. 89.

listened to. Widen your vocabulary, therefore, not that you may use many or large words, but that you may use few, and those few exact for the occasion.''

11. BE LOGICAL.

Ideas that enable the auditor to listen most easily to you must follow in a sequence; there must be a logical relationship between them. If he loses the drift of your thought for a moment, he can bring his attention back by the aid of the connection between your ideas. Random thinkers are most difficult to listen to. Refer to the selection in the back part of the text, by Artemus Ward, ''A Lecture'' (page 136). Read it aloud. Note how difficult it is to give adequate expression to the thought because of the lack of any relationship between the ideas.

12. USE CORRECT GRAMMAR.

It is without the province of this chapter to discuss the principles of rhetoric. You should be familiar with them and adapt your language accordingly.

Correct grammar, thoughtful phrases, vivid diction and climax are all conducive to a pleasurable hearing and the absence of them is apt to be conducive to an unfavorable hearing. One should never try to butcher his grammar to win favor with an uneducated audience. A story is told of a lawyer who tried to ''come down to his jury'' by using ''was'' for ''were'', ''them'' for ''those'', and other flagrant violations of grammatical rules. But the jury soon perceived his policy and returned a verdict against him because as they said, among other considerations, ''He thought we didn't know nothing.'' They had been accustomed to hearing him use proper language and the cloak did not fit him.

13. BE SOCIABLE.

Speech is a social function; it demands a social attitude of mind toward him addressed. A conversational attitude is at all times the basis of interesting as well as of effective speaking. You should remember that the auditor is a human being, an intelligent person like yourself; he is either accepting or rejecting your ideas. He either understands or fails to understand them. He does not need to be yelled at, nor will he be interested in listening to you give

a memorized talk as a little child would speak a "piece". A further discussion of this point will follow in Chapter IV, under the principle, "Speak Conversationally".

VOICE[1]

Voice May Command Attention and Interest. The human voice is a wonderful instrument. No instrument has ever been invented capable of equaling it in communicating the subtle thoughts and emotions of the mind. It is a common experience to associate certain qualities of the voice with the meaning of command. No one would think of urging a football team with a quality of voice that did not carry the meaning of "fight! fight! fight!" such as is used in some of our college yells. One would not call at the loudest pitch of his voice to a company of soldiers to "halt!" without using a tone of voice indicative of command. But this is not what is referred to, not the quality of voice for commands, but rather the fact that all the qualities of the voice in all the pitches, intensities, etc., possess powers of commanding attention and interest.

The human voice is a sound; it should be thought of in terms of sound. All sounds possess certain influence upon the mind. Let us experiment first with sounds in order that we may establish the relationship between them and our attention. Sudden loud sounds command attention. The shrill whistle of the engine of the truck as it pushes along through the crowded street attracts our attention, especially if we are in its path. The whistle of the steam locomotive is loud that it may attract attention. The gong on the fire engine must be loud in order that it may be heard above the tumult of the street. It is a common experience in the class room for students to glance through the window whenever a wagon or an automobile is heard to pass by on the street, not because they are interested particularly in the conveyance, simply because the sound attracts the mind and attention is directed that way. This principle can be readily verified if the instructor will sound a small

[1] To the instructor: Chapter VI may be taken up in connection with this discussion of the relation of voice to attention and interest. Preferably, however, it is suggested that the instructor mention merely the main factors of voice production, as an introduction to the subject, reserving the more detailed study until later.

gong at an unexpected moment. Immediately upon hearing the sound, all eyes will be turned in that direction.

(a) *Sounds varying in faintness attract attention.*[1] Let the instructor strike a series of tuning forks some more strongly than others, but let all sounds be relatively faint, barely audible. The members of the class should listen for every sound even the very faintest; this will call forth unusual attention and each member of the class will strain to hear the slightest vibrations of all the tuning forks.

(b) *Melody attracts more pleasurable attention than noise.* Place a musical record upon a phonograph in such a manner that it will be necessary for the needle to pass over the area of the record before music is produced; let the student compare the attention with which he listens to the rasping noise as the needle scrapes in the furrows of the record in which there is no impression of sound, and the attention he gives to the melody as soon as it appears.

(c) *Variety of tone facilitates attention.* Let the instructor strike a series of tones upon the orchestra bells using only sufficient intensity to make the sound readily audible in the room. Even though the varying tones are continued for as much as five minutes the student will find it relatively easy to give attention to the sound. Compare this exercise with the experiment which follows.

(d) *A continuous monotone antagonizes attention.* Let the instructor continue to strike with about the same intensity as that used in the foregoing experiment with the orchestra bells, striking the same note; let him continue this for several minutes, or until the principle becomes clear.

(e) *A continuous monotone releases attention.* Let the instructor strike the same note on the orchestra bells continuously and regularly for a period of four or five minutes. Let each member of the class lift his right hand as soon as he finds his mind wander from the tone to something else signifying that attention has waned. What difference is there between the attention you are able to give the varying tones and that given the continuous monotone?

Similarly the voice possesses power to attract or release the attention. Let the instructor read a selection or speak a discussion

[1] The several experiments should be carried on in class, adapted or amplified by the instructor.

to the class in a monotone pitch of voice somewhat expressionless and let each member of the class note how as the tone continues there is a tendency to give attention with difficulty. Let the instructor repeat the above, but this time with a guttural quality of tone as free from melody as possible. The student will again note the antagonism such a tone creates for his attention; then let the instructor give a discussion to the class or a reading in his best speaking voice using normal intensity and variety of pitch and tone and the student will note the ease with which he attends to this kind of sound as compared to the other two.

Breathing and Resonance. These elements of voice production will be discussed at more length in Chapter VI. It suffices to state here that without proper breath control, one cannot expect to produce satisfactory tones. All of the varying shades of force or intensity of voice are produced by regulating the amount of breath allowed to pass between the vocal cords. The quality of voice depends upon the size and shape of the resonance chambers of the head. These are the nasal and mouth cavities. The sounds of the vowels differ because the mouth cavity is shaped differently for each; that is, because the vibration of the vocal cords is resonated differently for each vowel.

In the light of the foregoing discussion, the following principles seem to be fundamental, variety of pitch and of force, an agreeable voice quality, and proper articulation, enunciation and pronunciation. To be more specific, let us apply the above discussion of the influence of sound upon interest, to the voice.

14. VARY THE PITCH.

Varying the pitch of the voice facilitates greater attention and interest, because a wider range of demand upon the hearing of the auditor is allowed. If one speak with a monotone, just a few of the very sensitive nerve endings within the ear are stimulated; and this stimulus repeated and repeated soon becomes annoying to the listener. Also the monotone quality of voice is apt to be accompanied with lifeless expression. A voice is characterized as a monotone which possesses a small range of pitch on the music scale. There is no absolute monotone. On the other hand, a speaker should avoid undue variety of pitch. Either extreme in pitch, monotone or undue variety, is objectionable. Undue variety smacks

of freakishness and has no place in speech, except in certain forms of speech for entertainment, imitation and caricature. Training and taste will, when supervised by a competent teacher, establish a reliable standard, otherwise, more harm may be experienced than good. Furthermore, variety of pitch may be suited to the forms of emphasis to stress the relationships between words spoken. Emphasis will be discussed in Chapter IV.

15. VARY THE FORCE.

Just as variety in pitch enables the auditor to listen to the speaker more easily, so variety of force of voice contributes to interest. The chief contribution of variety in force is the element of *vitality* in expression. Energetic expression stimulates vigor of response in the mind of the auditor, calling attention to the speaker's more emphatic ideas. Probably the most outstanding criticism passed upon student-speakers in the class-room is the lack of vitality with which they speak.

Probably more speakers, of those who succeed, win success because they vitalize their thoughts and make themselves interesting than because of any other one point of excellence. And also of those who fail, it is probable that more fail because they do not vitalize their thoughts and make themselves interesting than because of any other one deficiency. Life begets life, vitality imparts vitality. A stirring speaker moves his audience. A "live" salesman makes sales because enthusiasm is catching. A lifeless speaker never moved an auditor to action. Edmund Burke with all his remarkable mental endowment was known among his colleagues in Parliament as the dinner bell for when he began his "refining" they thought of "dining". Too much emphasis cannot be placed upon this point. Of course, the vitality a speaker feels must be kept under control or mere ranting, sound and fury will result.

As stated with reference to pitch, both sameness of force and undue extremes of force are to be avoided. All practice on the part of the student should be supervised by a competent instructor.

16. DEVELOP AN AGREEABLE VOICE QUALITY.

It is a very difficult task to define "agreeable voice quality". In a detailed analysis there would be a great variety of opinion, but in general it is not difficult to characterize voices as agreeable

or disagreeable in the extreme. The discussion of this principle therefore is more negative than positive; the author wishes to suggest that effort should be made to eliminate outstanding disagreeable qualities of voice. An over-nice voice is of course equally objectionable, in so far as it attracts attention to its quality rather than to the idea of the speaker. A satisfactory type of speaking voice may be loosely defined as one which enables the auditor to concentrate maximum interest upon the thought of the speaker.

Disagreeable qualities of voice may spring from four sources. These are,—

a. Improper vibration of the vocal cords, resulting in "harshness".
b. Undue resonance through the nasal chamber, resulting in "nasality".
c. Accentuated resonance in the front part of the mouth, resulting in "flatness" of tone, or an extremely penetrating and piercing quality.
d. Accentuated resonance in the back part of the mouth, or throat, causing what is sometimes termed "throatiness", or "suppressed voice".

The voice may possess such unpleasant qualities that it is next to impossible for an auditor to be favorably impressed with a speaker's words. These qualities may be the result of organic troubles, crudities of utterance, or of affectations. Of the three the latter is apt to receive least sympathy. An untutored manner although somewhat crude is more tolerable than the crudity of affected voice qualities.

17. ARTICULATE AND ENUNCIATE EACH SOUND PROPERLY.

Articulation refers to the utterance of consonants; enunciation, to the vowels. Indistinctness of either causes strain upon the attention of the auditor, burdening him unnecessarily. If a speaker is logical in his thought, it is no particular handicap if the auditor misses a word now and then, provided the word is not crucial. He may follow the speaker's ideas with little difficulty. But otherwise, it is most annoying to try to follow an indistinct speaker.

18. PRONOUNCE WORDS ACCEPTABLY.

Gross mispronunciations call attention to the fact and check the listener's attention, to a degree depending upon the frequency

of mispronunciation. In the pronunciation of English, follow a standard generally accepted as correct.

ACTION

The very positions and movements of the body convey meanings and emotions . Lying flat on the back on a summer lawn suggests the emotion of relaxation more than does the position of crouching as if to leap. The face has rather definite expressions for such emotions as laughter, intense grief, surprise, anger, etc. The next time you see a motion-picture, close your eyes when the words descriptive of the story flash upon the screen and attempt to divine the emotions of the characters and the thought of the picture. Note what bodily positions and facial expressions are particularly potential in giving you meaning and in stimulating within you strong emotions. Although the principles of action pertain more to dramatic art than to every-day speaking, any survey of the principles of speech calls for a few notations on the part played by the movements of the body in communicating ideas.

19. ACTION STIMULATES ATTENTION AND INTEREST.

Even in ordinary conversation, most persons supplement their speech by gesture and facial expression. A minimum of practice before a large mirror will enable one to notice the difference between bodily positions that command attention and respect, and those which do not. Oftentimes, one's lack of poise, undignified bodily posture, and slouchiness become actions that speak louder than words and in a sense not complimentary to the speaker. Therefore, we may accept the following principle as fundamental:

20. DEVELOP POISE, POSTURE, AND GESTURE INTERPRETATIVE OF THE THOUGHT YOU WISH TO COMMUNICATE.

21. BE NATURAL.

It is quite impossible to phrase a definition of naturalness that would be all-inclusive and generally acceptable. The following statement, however, is fairly adequate and at the same time synthetic of all elements of expression: *Naturalness is that type of expression which attracts least attention to its manner.* We speak for the purpose of conveying ideas, the idea's the thing.

22. STRIVE FOR EASE.

Ease on the part of the speaker immediately puts the auditor in a state of ease. Nervousness on the part of the speaker arouses a similar uneasiness within the listener. Naturalness already has been defined as methods that draw no attention to themselves primarily. A natural speaker therefore is an easy speaker. We experience no difficulty in listening to him. Of course it is possible after an auditor becomes fully acquainted with a speaker's bad habits of expression to overlook them charitably and in time to be able to glean the thought without much discomfiture. Facial expression should be pleasant and agreeable; it should not antagonize. Speech that is abrupt, not smooth, in which the flow of thought is so interrupted at times as to break the logical connection, attracts attention away from the thought and should be avoided. The habit of ending phrases with the sound of -a, such as and-a, to go-a, etc., is inimical to natural and easy speech. Probably the greatest foe, however, is timidity and embarrassment. No panacea for self-consciousness can be given. There is but one remedy, and that is the development of self-confidence by repeated effort. The more one appears before others the less timidity will be experienced. Even our popular orator, William Jennings Bryan, is said to suffer at times from stage fright. In fact it is possible that this very tension of mind, this expenditure of nervous energy is necessary to success in the presentation of ideas.

Personality May Antagonize Attention. The personality represents the whole individual, his voice, his bodily expression, and the character and reputation he possesses. If an individual has developed a reputation for selling "blue sky" investment stocks, we do not care to give him our attention and interest as he elaborates his schemes for making money quickly. His reputation speaks louder than all the intonations of his voice and with greater meaning than any he can put into words. The student can easily recall the influence of the personality of some speakers regardless of their abilities.

ASSIGNMENTS[1]

1. Does every art possess a science? To what extent is a knowledge of the science of speech essential to successful speaking?

2. To what extent is interest a fundamental principle in speaking?

3. What is meant by giving the auditor involuntary attention?

For the purpose of illustrating this principle, let the instructor select five speakers from the class for two minute talks. Let the only instructions as to subject be that each speaker shall discuss a topic interesting to him. Then request the speakers to leave the room so none of them will hear the discussion of another, before speaking. Let the instructor allow but a few minutes for preparation. The time limit of two minutes should be strictly observed. After the five have spoken, let the members of the class rank each on the basis of the ease with which they were able to listen. Let ''0'' be the grade given him to whom it was most difficult to listen, and ''100'' the grade given him to whom it was easiest. Rate the other speakers between ''0'' and ''100''. Before the members of the class hand in their markings to the instructor, let each student go over his rankings and ascertain whether he did not get the best understanding, the greatest number of ideas, from the speaker to whom it was most easy to listen; and the least number of ideas and the poorest understanding from the speaker to whom it was most difficult to listen. Does such a relationship exist?

The following exercises in thinking before others should be among the very first considered by the class. The speakers should be allowed full opportunity to put their thoughts and feelings into speech without suggestions or criticisms from the instructor. These should be given later, as the student progresses, but *in his early work the thought, the idea, is the thing and he should be allowed to give expression to his thoughts in the language and in the manner that is most habitual.* Such an exercise offers a logical, a natural, a normal and a sincere *starting point* for speech education.

4. Let each member of the class give a short talk on some current event. Let him endeavor to speak to the point in this assignment with special regard for concise language and accurate statement of fact. Let him select an event that is interesting to himself and which he feels sure will be of interest to the class, then let him interest the class in his discussion of it.

5. Let each member of the class present a talk setting forth some personal experience that he feels will be of mutual interest. In this assignment, let each speaker strive (a) To make his narrative interesting to the class; (b) To impart to the class his own appreciation of the significance of the experience.

6. Let some member of the class speak with special purpose of holding the attention of his auditors. Let the speaker select his own topic. After the talk,

[1] Assignments follow the chapters. These are varied in nature and may form the basis of classroom work or be assigned as a part of the student's preparation for recitation. They are suggestive of many other exercises that the instructor may organize. The writer believes in ''doing'' as a fundamental factor in speech training or education. The discussion of the chapters should form a basis for practice.

let each member of the class, as well as the speaker, come to a definite conception as to what extent the speaker succeeded. Let the exercise form the basis of a class discussion on, "Holding the attention and interest of the auditor."

7. Let the instructor assume a position in which the body is erect, the heels of the feet near together and the head well poised, chin up, etc. Then let the student observe the contrast between this position and one in which there is a general slouch given to the appearance of the body, muscles relaxed, legs unevenly placed, head allowed to droop to one side and the hands rest upon some object near by. The general dilapidation of this posture is not conducive to attention when compared with the former. It is a negative position. Let several members of the class appear upon the platform using their own ingenuity to suggest to the class what they think to be a positive bodily posture, one that commands attention in itself in comparison with a negative posture which is not conducive to attention. Weak gestures made with the arm, that is, short movements, do not command the attention nor suggest the force of thought comparable to larger movements with greater range of gesture.

8. Let a member of the class now make a talk in which he describes but does not name some familiar scene, building or personality. Let the members of the class endeavor to guess what he describes, as he speaks, holding up their right hands as an answer is guessed. When the hands of half the class have been raised to suggest to the instructor that answers have been decided upon, the instructor should determine whether the guesses are correct. After the correct answer has been mentioned, let the speaker analyze in his mind what method of organization of ideas he followed in trying to give the auditor clear suggestions and at the same time not specifically to name what he was describing. Similarly, let the members of the class analyze in their minds what was said by the speaker that enabled them to guess the scene, object, or personality described. This experiment presents a splendid example of how minds come to a mutual understanding. When the speaker began, you had no conception of what he was to describe. As he progressed, you began to match your own ideas with his; or, his ideas suggested certain thoughts to your mind; you compared until you found an idea in both your minds common to the object you thought he was describing. You followed the clue further until you felt sure you knew what the object was. Suppose, for instance, it was a building; when he mentioned the color of the building, its arrangement on the campus, architecture and daily use, then you concluded you recognized the object he was describing.

9. A variation of the foregoing experiment should now be considered. The purpose of this variation is to discover how quickly the speaker can make clear his idea to an auditor. In the foregoing, familiarity of object to the auditor was essential to the experiment. In this variation, objects should be chosen that are not unknown to the members of the class; but, they should be rated as

a. Unfamiliar
b. Familiar
c. Very familiar

A stop-watch should be used by the instructor or the student to check up on

the time required by each speaker to convey his idea to at least half the number of the class. Suppose, for instance, the speaker has in mind an aeroplane. He begins his description with the words, "The object I have in mind flies in the air." It is quite evident now that no one is sure this is an aeroplane, as birds, fishes, etc., fly in the air. The speaker must give a more definite clue. The speaker continues, "This object possesses wings; it rises to quite a height above the earth and flies very fast." Still, we are unable to guess what the speaker is trying to describe. We do not feel certain what he means by "quite a height," nor "very fast." These are relative terms. But suppose finally, he gives us this thought with the words, "The object has a motor and is directed in the air by a human being." Immediately, we are confident of the object; no bird or animal possesses a motor. It is apparent now that the speaker might have communicated his idea to us much more quickly by leaving out the qualifications that applied to the other objects and have said, "The object I have in mind flies in the air, propelled by a motor." One sentence then would have given us his meaning. The stop-watch will determine the time required by each speaker to convey his ideas to at least half the class. He should be ranked first who is able to communicate his idea most quickly in each of the above classifications of ideas. The instructor should determine in advance to which of the classes the object to be described belongs.

10. Let the instructor give notice to five speakers that they are to appear before the class. Allow each a period of *preparation* varying from five minutes to one, ten minutes to another, fifteen minutes to the third, twenty minutes to the fourth and twenty-five minutes to the fifth. Let the instructor confer with each student in assigning the subject to be sure one of interest has been assigned on which the student possesses information, and let there be a rigid insistence upon a time limit of four minutes of discussion; the speakers should utilize all their time but at the end of the period be "rapped down." Choose speakers of about the same fluency of expression. Is there a relationship between the grades of ease with which the members of the class listened and the time of preparation allowed the speakers?

The instructor, or the student from general observation, may make other variations of the above experiment to bring out any relationship between facility of expression, preparation, and involuntary attention.

11. What are the essential characteristics of a "right" word?

12. Note how words suggest an appeal to certain senses.

> *Hearing.* Bawl, call, roar, scream, etc.
> *Touch.* Beat, bruise, chasten, hit, pommel, flog, etc.
> *Motion.* Quake, totter, sway, jar, brandish, tremble, etc.
> *Taste.* Sour, bitter, pungent, sweet, luscious, spicy, etc.
> *Smell.* Scent, perfume, fragrance, odor, etc.
> *Temperature.* Icy, torrid, blistering, wintry, etc.
> *Pain.* Anguish, twinge, pang, ache, torture, throe, etc.

13. Note in the following how one may reject until he finds the "right" word.

Suppose you wish to describe an opening that has been roughly broken through a brick wall. Note how there is just one word that best depicts the visual mental picture you wish to convey.

1. *Opening.* Too general may be applied to almost any such picture.

2. *Cavity.* Refers more to an opening externally closed.

3. *Concavity.* The idea of surface, predominant.

4. *Hole.* Good, but not just the idea; a hole need not necessarily pass through the wall.

5. *Burrow* or *den.* Entirely inadequate.

6. *Crack, fissure,* or *slit.* These possess an image that is narrower than the opening you wish to define; the raggedness of the edges in your picture, however, are present in these words.

7. *Chasm, gorge,* or *ravine.* These are not satisfactory for they arouse images of the earth's surface.

8. *Defile.* This image is of an opening; but it relates to mountain passes.

9. *Rent.* The image of raggedness, of being torn, is present in this word; but its associations are more with cloth than with walls.

10. *Orifice* or *perforation.* Either has to do more with holes or openings into cavities.

11. *Bore* or *tunnel.* The image these words stimulate is more round than ragged.

12. *Excavation.* Thought of more in connection with holes in the earth's surface that later are to be filled.

13. *Notch.* Possesses the image of one irregularity, but the opening you wish to describe has many notches.

14. *Aperture.* Good, very near the idea; but the word has a current usage in science more than in colloquial speech.

15. *Cleft.* Also good, but there is a word slightly more vivid.

16. *Gap.* Refers too much to portions that were never joined.

17. *Breach!* This is the word, its image conveys your idea.

Yet, you might have stopped with any one of the words that were "good", and not made your search further. But your continued search brought you the word conveying the most vivid mental picture of what you wished to describe. If the word *breach* is a much used word with you and you have heard it used before, or had used it before, in that connection, you would have thought of it immediately and not have made the wide selection. Familiarity with an extensive range of image-words of current usage is an essential factor in the ability to communicate thoughts and emotions.

14. What are the shades of difference in the following words: how do they differ as to image, feeling, or idea aroused?

Ability. Skill, cleverness, talent, tact, aptitude, capacity, power, capability, efficiency, sufficiency, competence, effectiveness.

Begin. Start, open, arise, commence, initiate, inaugurate, originate, found, establish, etc.

Caution. Care, wariness, heed, warning, distrust, mistrust, circumspection, prudence, solicitude, concern, regard, etc.

Familiar. Hackneyed, ordinary, usual, common, trite, vulgar, intimate, sociable, etc.

Ill. Invalid, evil, wrong, amiss, bad, harmful, baneful, baleful, ailing, unwell, sickly, sick, pernicious, corrupting, dire, diseased, decrepit, prostrate, convalescent, etc.

Young. Childish, raw, green, callow, juvenile, budding, puerile, etc.

15. Relate a group of synonymous words to each of the following: Abandon, abate, abridge, account, admire, anger, amuse, ask, attention, beat, beautiful, behavior, ceremony, challenge, cheer, clean, clear, clever, copy, deceit, deny, despair, long, quick, trust, ugly, witty, and yield.

16. Let the instructor assign for several recitations words for which related groups are to be found.

17. Let each student of the class keep a ''word book'' for the purpose of developing a more careful usage of words. Let him record at least two new usages to his vocabulary each week during the remainder of the year. These words should not be ''big'' and uncommon words; they should be words that may be used in everyday speaking. In this manner, the student will get away from a narrow range of over-used words and will develop a more discriminating usage.

18. Let the subject of ''Stage-fright and Timidity'' form the basis of a class discussion. To what extent are you embarrassed in speaking before others? What seems to be your chief source of embarrassment? How do you think you should proceed to eliminate this? Each member of the class should be encouraged to discuss the subject freely, frankly, and honestly.

19. Let each student give a two minute talk on a subject of mutual interest to the class, with a minimum of preparation.

20. Repeat Assignment 19, above, with a talk carefully prepared.

21. Read for the class, conversationally, a selection assigned by the instructor.

Chapter II

EFFECTIVE SPEAKING

Now that we have considered some of the elements which contribute to interest, let us turn our attention to the second most important factor in speaking, *effectiveness.* It is because speech is so commonplace a function, generally, that difficulty exists in correcting habits of ineffective communication of ideas, habits that have been under development for years and which cannot be corrected in a day. Then too, a standard of effective speech is not well established; no two individuals will agree upon just the same elements of address as essential to effectiveness. Speech is an art, fundamentally, and there must always remain a certain latitude in the use of the forms of expression for there are no two individuals with minds exactly alike. There is, also, a wide range of innate facility with which persons express their thoughts and emotions. Some seem to experience little difficulty in finding adequate forms of expression as well as language; others toil for the power of ready expression seemingly in vain. Surely some individuals inherit ability along this line and others, probably to the greatest extent, are fortunate in the environment of their childhood and youth. The home influence, competent instruction of the school-room in oral expression, and wide range of interests and of reading, all contribute toward the development of those mental faculties which control effective speech. But although some individuals develop very rapidly in ability to express ideas adequately and there are others who seem to progress much more slowly, there are no students who cannot improve by giving attention to the factors that enter into effective speech and by training those faculties of the mind and body that convey meaning from one individual to another.

The Basis of All Effective Speech is Thought. You will notice that the statement of the preceding sentence is not that "the basis of speech is thought." Two small but important words are included, *all effective* speech. Much that is speech has little basis of thought, and sometimes we are tempted to believe has no basis of thought. Thoughtless speech is trifling, generally is chatter.

Just as the basis of all real progress in society, whether in science, invention, government, or art, etc., is human thought, so must the basis of all expression between minds be thought. In fact, speech historically is the outgrowth of the desire of one person to convey his ideas to some other person. Speech is just an outward manifestation of inward desire and attitudes.

If, then, the only excuse for speech, generally considered, is to convey meanings, *how important becomes the ability to think* and to think not for one's self alone, but in terms and language understandable by him addressed. It is not to be wondered at that those who possess dominant powers of thought, and at the same time adequate powers of self-expression, rule; while those lacking such mental mastery serve.

23. DEVELOP THE ABILITY TO THINK IN THE PRESENCE OF OTHERS.

The chief excuse for the public speech that is read exists in the fact that the speaker feels himself unable to phrase his thoughts in as definite and as satisfactory language amid all the possible disturbing conditions of a public assemblage as in the quiet of his study. Few if any great addresses or effective public speeches have been read to the audience. Likewise, the college student who spends his vacation canvassing soon learns that he cannot read his selling talk to a busy farmer or business man and effect a sale, nor can he declaim his selling talk from memory and be effective, regardless of the laurels he may have won in the college dramatic club. Effective speech is the outgrowth of the development of the ability to think before other people and to think sufficiently. For the public speaker, the audience will remain generally until he has finished his address, either out of regard for what he is saying or respect for itself; but, as has been said, a relatively small percentage of students aspire to become good public speakers and a smaller percentage ever will become such. In vocational and social conversation, the speaker's line of thought is more apt to be interrupted by the auditor; the salesman must make explanations, meet objections, and present arguments, that could not have been foreseen. The doubts in the mind of the customer must be met and satisfied at the moment. By far the greater amount of speaking whether in vocational or social conversation demands immediate thought before other minds and, much of the present-day public

speaking also, especially of the informal type. So that it may be considered a fundamental principle in effective speech that one must train himself to think in the presence of other minds.

(a) *Timidity and stage-fright.* Timidity is a personal characteristic which generally is the outgrowth of early influence or training. From an environment lacking in social life or a home in which self-expression is suppressed, timid children are apt to come. Again, timidity may be the outgrowth of an undue self-consciousness on the part of the individual because of self-depreciation, or because of, as is often the case—a deep egotism. The timid person may lack both the ability to think and speak before others, or he may be fully able to think in the presence of other minds and yet lack the power to express his ideas adequately. The timid person must avail himself of opportunities to associate and converse with other people. Milder forms of timidity will soon disappear with such activity. The great need for the average timid person is a developing sense of independence and right to an opinion together with familiarity with the sound of his own voice and use of other media of expression. Especially in speech does repeated effort bring confidence. Let the timid individual frankly acknowledge that he is timid; then, when speaking, let him seek to become so engrossed in the thought and social pleasure of the occasion that he becomes oblivious of self.

Stage-fright is a sort of fear that is apt to attack not only those who are timid, but those who ordinarily experience little or no timidity in speaking before others. The term is used in connection with the public appearance of theatrical people and is especially common to the actor or actress appearing for the first few times before the footlights. But the term also is used to apply to that fear which suddenly seizes a speaker as he appears before a group of auditors, especially a large audience. It is probably an inherited trait similar to that experienced by some animals when in the presence of their captors or of some dreaded foe. There is little other meaning which suggests an explanation of stage-fright. The speaker who is familiar with appearances before others is not immune; in fact, there are records of experienced speakers failing utterly and having to withdraw from the audience simply because of this fear. Yet, there is no legitimate cause for such fear. When attacked by this unreasoning fear, the speaker should exert

himself to retain his mental poise and be calm. The sensation is seldom more than momentary and passes with the speaker's gaining full control of his thought and deliberation.

The most potent weapon against both timidity and stage-fright is clear thinking. Just as soon as one allows his ideas to become confused, he renders himself susceptible to attack. When possible, ideas should be thought out in detail before a talk that is to be given; no wise speaker, subject to timidity or stage fright, will wait until his time to speak before he attempts to organize his thoughts.

EFFECTIVE SPEECH DEMANDS A SENSITIVE APPRECIATION OF MEANING. It is not possible to be effective if the significance of what one is uttering is not understood. The little child giving his "piece", "Twinkle, twinkle, little star!" etc., has no appreciation of the meaning of the words he utters. Both selections that are read and memorized talks that are simply repeated often lack effectiveness because the reader or speaker does not appreciate the significance of the meaning of the words he speaks. An appreciation of meaning is a factor of prime importance.

The ability to appreciate meaning depends upon the mental background of information and experience possessed by the speaker. "Out of the fullness of the heart, the mouth speaketh." *Background may be thought of as the sum total of information and experience possessed upon any given subject.* We are always ready to listen to a person speak along the lines of our interests, if he knows what he is talking about. Even for short class talks, the student will find that he is more effective when discussing something familiar than when he attempts an entirely new subject. The importance of the relation between a talk based upon experience may be illustrated by the floating iceberg. That part of the iceberg which appears above the surface of the water is relatively small; by far the larger part is not visible: the larger portion, however, is the support of that which is visible. The wise speaker makes no attempt to tell all he knows; he selects from the bulk of his information and experience, the larger the bulk the better, an idea here and an idea there, but his thoughts carry weight because of the experience upon which they are based. One develops background by a. Thoughtful Observation. b. Conversation. c. Reading. d. Reflection.

The chief characteristic of appreciation when applied to meaning is the emotional response the meaning awakens within us. We may think the fact of Niagara Falls. We may speak of the Falls as a certain type of mind often speaks and say, "Pretty." Or, we may follow the expression of another type and say, "Impressive". Still, we may view the wonder of nature and say with a noted scholar, "Deity!" *Appreciation is the feeling we possess toward ideas.* The thought of war means more to the individual who has been in the thick of it than to one without the experience and whose only background for war is the information found in publications. Is it not a legitimate criticism, often, to say of a speaker that he does not appreciate what he says?

Effective Speaking Demands Vivid Thinking. The ability to communicate thoughts and feelings to another mind effectively depends upon the speaker's definiteness and vividness of ideas. Can you recall a conversation with some individual whose mind seemed confused as he spoke. His sentences carried little meaning to you; in other words, you did not know *what* he was talking about. On the other hand recall the words of a friend who brought some great news to you, news in which you both were interested. Remember how each sentence stirred you as he spoke and of how each word seemed almost as vivid with a mental picture to you as to him; and of how impressive were not only the features of his face and the gestures he used, but the tones and inflections of his voice also.

There is a very close relationship between the images of the mind and the words we select in expressing these mental pictures to another individual. The question is often discussed as to whether we think in terms of wordless images and thoughts. Professor Titchner[1] remarks,

> There is a long standing controversy . . . on the question whether thought is possible without language. And it hinges, like many other controversies, upon the ambiguity of the question itself. If we take the human adult, as he is, and appeal to his introspection, the answer comes plain and definite: thought and reasoning, define them as stringently as we may, can go on in terms of internal speech, in terms of conscious attitudes, . . . and in terms of images. The attitude is as symbolic as the word, and the image may be as symbolic as the attitude; all that thought requires is a system of mental symbols. But this very statement suggests another reading of the question in

[1] Titchner, E. B. *A Text-book of Psychology*, pp. 522–3.

discussion. Thought requires symbols; language is a system of symbols; and we have no reason to suppose that in the history of mind, it supervened upon or took the place of any previous system. Thought and lánguage, in other words, appear to have grown up side by side; each implies the other; and in this sense it is true to say that there is no thought without words; reasoning and language are two aspects of the same phase of mental development. The old conundrum: Why don't animals talk? Because they have nothing to say —contains a sound psychology; if the animals thought, they would talk; since they do not talk, they do not either think.

In the foregoing paragraph Professor Titchner was quoted to cite the fact that we possess a mental language, an "internal speech", which is quite independent, in a way, of the language that we speak socially. All of us are familiar with the rush of thought in the mind which is wordless; we seek to find just the words expressive of the thought. We have a specific mental picture we wish to characterize exactly for the mind of another; it may be the image of a sound, a high pitch, but, although we have the image of the sound in mind, it may be several moments before we are able to call to mind the word, "shrill", with which we wish to describe it. It is for this reason that the study of, and discrimination among, words is a pleasure. It opens up new satisfactions, for we are able to communicate shades of meaning impossible before. Words are symbols of meanings common to the people who speak our language. It is a joyous exercise to find exact counterparts in the words of language for the mental pictures we experience.

Thought without the use of specific words is possible and normal. But much of our thinking is in terms of specific words and in terms of the language we speak. Words enable us to define and limit, to characterize exactly, our images and ideas. Note how they characterize a mental picture. Close your eyes and imagine a horse. How is the animal's appearance affected if you are told "He is a *plug*"? How, if you are told "He is a *prancing steed*"? Our language is rich in vivid words and phrases expressive of our images, thoughts, and emotions; and while these expressive words facilitate our thinking to a great degree, they become an absolute necessity in social, commercial, or professional relationships when we undertake to change the thought or course of action of another person.

Kinds of Mental Images:—Ordinarily we think of our mental

images as being pictures "seen in the mind's eye". We call to mind the image of how the house in which we live looks, and we "see" it. But the visual image is only one of several types of images. Imagine, if you can, a street scene in your town on a very hot summer day. You *see* the few people who must walk in the sun panting and wiping their faces with their handkerchiefs. The people are walking slowly, too; not hurrying about. But can you not experience more than a visual sensation? Cannot you also *feel* the heat of the day? Do you not hear the voice of some conversational philosopher, calling attention to what you wish to think least about, "Pretty warm day, isn't it?" You can probably taste the satisfaction a dish of ice cream brings as you feel the perspiration on your brow.

These images are definite and to a degree vivid. They are more than visual; they may correspond to all the senses, and may have as sources, sight, hearing, taste, smell, touch, temperature, pain, muscle sensation, etc. And furthermore, individuals vary in their ability to recall the various mental images; some see objects more readily than they hear sounds; others may be relatively unable to visualize while images of temperature or of pain will come with extreme vividness. Because of the fact of this variation among persons it is necessary for the student of oral expression to study *all* forms of mental imagery. He personally may visualize with great ease, but if in conversation with an individual who possesses poor powers of visualization, he will be unable to communicate his own thought if its appeal is chiefly to visual imagery. Imagine a salesman trying to sell a deaf man a player-piano with any reasonable expectation that the instrument would bring the purchaser personal satisfaction.

Influence of Imagery on Our Thoughts. One kind of imagery will appeal to one type of mind; another kind to another type. Some people are satisfied if they believe they look to be in style. Some cannot bear to listen to a detailed description of misery or accidents that have resulted in painful injury. Wordsworth was a keen observer of nature and enjoyed its moods; recalling the images of a stroll near the lake, he found comfort and solace in their vividness.

> "For oft when on my couch I lie
> In vacant or in pensive mood

They flash upon that inward eye
Which is the bliss of solitude
And then my heart with pleasure fills,
And dances with the daffodils.''

Creative Imagination: While the term imagination may be used in connection with the recall of any sense image, it is more popularly used with reference to visual imagery. We speak of a person as being imaginative if he *sees* mental pictures. Yet, we *could not* deny that a blind person possesses imagination, or that Helen Keller, who can neither see nor hear, has imagination. It is likely, however, that most individuals form some kind of visual image when imagining any of the other sensations. If we speak of the image of broiling steak, probably the steak is *seen* and the odor of the frying meat accompanies the visual image.

Imagination may be creative. While it is impossible for a mind to imagine anything that has not at some time been perceived through the senses, it is possible to make new images that have not been seen. The term ''heaven'' is a good illustration of our attempt to create an image of a place not seen. We attribute to it all the excellencies our natures crave or in which our natures will find satisfaction. It is spoken of as being paved with gold, the gates are embellished with precious jewels, etc., all forming a visual appeal of striking beauty and splendor. The danger to be guarded against in imagination is the tendency to get too far away from the facts, from the truth. Children's untruths are often normal for they see the creations of the imagination vividly and they do not distinguish between the real and the unreal. The mind should be schooled as Professor Titchner says, ''To distinguish between fact and fancy . . . must be taught the distinction that what begins as a normal feature of mental constitution is not to end as a habit of exaggeration and disregard of truth. Rightly schooled, imagination is of the greatest service in after life.'' Some public speakers, salesmen, and others as well, exaggerate images with repeated description and sometimes these exaggerations become so real to the speaker that they are told for fact.

Developing Mental Imagery. The faculty of summoning images is strong in childhood, but with years it may be weakened by disuse until it almost ceases to function, especially among some of the sensations. The student of oral expression should allow full play

to his tendency to image; the only check upon it should be the limits of fact. Exercises aid in the development of habits of mental imagery such as thinking how each article of food will taste as you order from a menu card or approach the dinner table; recalling the refreshing exhilaration of a brisk walk into the country, remembering the physical pain that accompanies improper habits of living; reading literature with special effort to enter into the appreciation of the emotions as suggested by the mental imagery of the writer; listening to good speakers, with susceptible attitude toward images; and, using mental imagery in your own conversation to aid in conveying your thoughts and emotions to other people.

Images and Ideas. It has already become apparent to the reader by this time, no doubt, that there is a relationship between the mental picture and other ideas. The image contained in the word, *barrage,* gives an idea and you cannot resist the tendency to summon other images immediately around it, especially if you happened to be one of those who have seen or been through one. You cluster these images and ideas and you have an association which leads you to a larger group of ideas; not only the barrage, but the men as they stagger in it; you see the wounded, you wonder how they endure the pain; you think some will recover from their wounds but be maimed for life; the time element that must be observed in following the barrage comes to you and the mandate to follow it at a certain pace; you realize that there is a plan to it all, that the commander who has issued the order to follow has some objective to gain: all these and many more thoughts come to you almost instantaneously with the image summoned by the mention of the word barrage. Ideas, then, are inseparably connected with images and the whole forms the basis for thought. As one thinks these groups there is no consciousness of nouns, adjectives, verbs, nor sentence arrangements. They come pell-mell upon you demanding a place in your consciousness; and it is not until you undertake to communicate your thoughts to another individual that you are aware of the necessity of language. Nor should you be aware of language any more than you are of the processes of thought. Habits of expression should be developed along with habits of thought, for the instant you begin to grow conscious of "how" you are speaking, that idea becomes the one uppermost in your mind and the thoughts you really wish to convey are lost, they fade out of mind.

Imagery and Words: The foregoing study has made clear the very close relationship between images and words. The word is necessary to describe the picture and the word must be in keeping with the pictorial setting. For instance the word *waving* suggests a certain type of image; in your mind an object is associated at once as being in the state of waving: now consider the word *shivering,* and the image it arouses: would it be logical to think of a person shivering from the cold and to describe him as *waving* from the cold?

Words are associated with each other in families or groups differing slightly one from the other according to shades of meaning due to current usage, images aroused, etc. The student of speech practicing careful discrimination can soon enlarge his powers of accurate expression so that he is able to speak the idea he really wishes to without ambiguity and generalities. Considerate selection of the best oral word or phrase is a habit worthy of cultivation; it brings its reward in accurate thinking.

Language Calls for Organization of Ideas. In speech, we think so much more rapidly than we talk that it is necessary to select only the few most important ideas for utterance; and then, too, we do not "tell all we know", like the child, but express only a sufficient number of ideas to make our meaning clear. Thus a process of selection and arrangement enters into language. Furthermore, we are bound by the conventions of language, the formal structure of grammar, etc., when we converse. These are rules to which we must conform, rules that have been built up in the development of the language; intelligibility depends upon our following them. But again it should be repeated, speech must progress with maximum attention centered on ideas and with minimum attention on the mode of arrangement into language.

ORGANIZING IDEAS

Effective speaking demands *purposive* thinking. In the old time warfare, soldiers pointed their muskets or their cannon in the direction of the enemy and fired, there was no attempt to aim, and the shots scattered widely. In modern warfare, range is definitely obtained. The soldier aims his rifle specifically at an object, or the barrage is dropped upon a definite objective. Similarly with speech. Much that is spoken is not effective, and yet it might be

made quite effective, were there a definite objective toward which the speaker directed his ideas. A definite purpose in the mind of the speaker enables him to focus his thought.

Brander Mathews in his book *Notes on Speech-Making,* speaks of there being two types of occasion demanding speech; one when the speaker has something to say, and the other when the speaker must say something. In the two occasions, the speaker who has something to say is much more apt to be effective with his auditors, but something to say, is not completely adequate. Says Professor Phillips,[1] in a book of which this chapter happens to be the title:

> The common error in regard to speech is the assumption that all that is necessary is to have "something to say". Utterly false! Unless that "something to say" is said in accordance with the laws of human mind which govern conviction, it might as well be spoken to the wind. Let anyone who thinks that "something to say" is the only requisite to effectiveness in speaking ask himself how much of all he has heard has left a permanent impression upon his mind, and he will at once realize how necessary is a knowledge of the art of successful speaking. Or let him study the story of human progress. There he will see how slow is truth to find acceptance. Let him think how many human lives were sacrificed before truth could be got into the mind, that devils did not have habitations; let him think of the argument and eloquence needed before men could be convinced that slavery was wrong; and he must surely admit that the importance of studying how best to form an opinion, and how best to convey it, is indeed great. The modern speaker, then, must rid himself of the notion that "something to say" is sufficient; that the impulsive utterance of an idea will of itself secure belief or action. He must realize that besides "something to say" he must learn how best to convey it . . . the truly effective speakers never have enthroned blind impulse as their God. The speaker, if he would achieve his purpose and achieve it with the least effort, and that is art, he must realize that every step in the development of speech demands exercise of the judgment upon . . . objective. It concerns the listener, it is the question of, "How can I get my listener to see my thought, to see my thought as clearly as I see it, to feel it as vividly as I feel it, to believe it as deeply as I believe it, to act upon it as sincerely as I act upon it?"

Aristotle thought of the purposes of speech as being three, namely: to move, to convince, to praise or blame. Quintilian, on the other hand, thought of the ends of speech as, to inform, to move, to please. Phillips accepts the latter, but prefers to make two additions: Clearness, and Impressiveness. But the writer is inclined to think that clearness and impressiveness are qualities which

[1] Phillips, A. E. *Effective Speaking,* pp. 13, 14.

should apply to all speech; no speech should not be clear, and all speech should be impressive according to degrees. The writer is inclined to make the following classification as one best meeting the demands of every day speaking, at the present time:

1. To inform
2. To prove
3. To persuade

24. SPEAK FOR A DOMINANT PURPOSE.

Effective speaking demands the selection of a dominant purpose. One may speak for the purpose of communicating information solely, or he may desire to persuade an individual to a certain course of action; but before it is possible to persuade him it may be necessary to communicate certain information, and in this case, two purposes one subsidiary to the other are selected in order that the general effect may be one of persuasion. Moreover, a speaker may have in mind, conveying information, but he may also prove as well. Parts of any talk may utilize any one of the three dominant purposes, but the general effect should be definitely either to convey information, or to prove, or persuade.

1. *To Inform.* This dominant purpose is used when the speaker desires to give directions, to explain a process, or to discuss the meaning of certain facts and their relationship one to the other. It is the dominant purpose of the teacher in the class-room, of the business man explaining before his board of directors the conditions of the business which demand attention. It is the dominant purpose of the scientist, as he explains some theory, or inventor as he tries to make clear the value of the invention which he wishes to place upon the market. The literary form which corresponds to this dominant purpose is exposition and sometimes narration. Exposition forms a large part of the foundation in argumentation for conviction and persuasion. Many misunderstandings and disputes arise from lack of information. An exposition of the facts in the case, enabling the auditor to *understand,* will often end an argument.

2. *To Prove.* This Dominant Purpose serves to establish the truth of a proposition; it is concerned only with truth and error. It does not refer to the giving of information, only in so far as information is essential to a proper interpretation of argument.

It deals with reasons, with the array of evidence. It calls for a careful use of one's powers of logical thought and ability to detect fallacies. It deals with facts rather than motives of human conduct. It presupposes that a question of doubt exists and it either affirms or denies or shows the desirability of middle ground. The use of this Dominant Purpose is possible only where an idea is subject to challenge, where some point is debatable, where evidence can be offered *establishing* the complete truth or *tending* to establish truth.

Of the three Dominant Purposes, *to prove* is used least in ordinary conversation and business relationships. We do not care to reason out a truth, sufficiently, or to listen to some one present a conclusive argument. Time is too short, we say; we prefer to take some one's word for the truth or to try out the proposition and judge afterwards. Few advertisements, if any, ever present a conclusive argument for their claim; probably we should not read them if they did. Nevertheless, this Dominant Purpose plays a most important part in some instances of social relationship and a study of its principles of effectiveness is necessary. Someone must prove; someone must establish the validity or invalidity of what people generally accept. Most of us act on what we think to be the truth regarding facts; we change our opinions only as we get new evidence, either from our own observations or from the information furnished by others. This Dominant Purpose is used in such cases as an executive speaking to prove to his board of directors that a new plant should be built to supplement the old factory, an attorney arguing a point before a judge, a salesmanager showing a group of his salesmen in what features their product excels that of a competitor. Its use demands some understanding of the nature and service of evidence, and as well, a note of warning against a type of argument that degenerates into mere contentiousness.

25. DEBATE TO ESTABLISH TRUTH, NOT FOR THE SAKE OF ARGUMENT.

Some individuals like to argue just for the sake of argument. They have few convictions and are willing to discuss either side of a question, apparently lacking the power of weighing evidence. One should guard against such practice and refuse to indulge in it;

such an indulgence will in the long run diminish one's keenness of judgment as to the relative merits of evidence. *Be open minded, at all times; but seek truth.*

26. UNDERSTAND THE USE OF EVIDENCE.

The use of evidence calls for clear and accurate thinking; and, especially concrete thinking,—thinking that is to the point. Generalities have no place in the quest for the truth of fact. Thorough analysis and exact definition of the point under debate are essential. You must determine just where you agree and just where you differ from your auditor; you must find what are usually termed *the issues* of the question under discussion.

In stating this principle urging an understanding of the use of evidence, the author does not mean to refer to an exhaustive study and application of the rules of evidence. Such belongs to a special treatise and to a course of study involving the fundamentals of argumentation alone. One should understand the use of evidence to the degree, at least, that he will be able to and will distinguish between mere assertion of truth without supporting facts, and argument which offers evidence and facts that provide the basis for a claim of truth.

O'Neill[1] lists the kinds of evidence as

a. Direct or circumstantial
b. Real or personal
c. Original or hearsay
d. Negative evidence
e. Expert evidence, evidence based upon the statement of an authority.

As to evidence and proof, O'Neill[2] further states:

When men in debate or discussion make statements that are not at once accepted, or which they fear will not be accepted, it is common to present *evidence* to prove that they are right. Certain facts are presented as evidence from which it may be inferred that the statements made are true. By evidence, then, is meant any matter of fact which may be used in generating proof. Reasoning or inference (or argument in one sense of the word) means a process of thought by which we evolve or substantiate conclusions not self-evident in the facts with which we deal.

It is important that in dealing with evidence and argument we distinguish

[1] O'Neill, J. M. *A Manual of Debate and Oral Discussion*, p. 59.
[2] *Ibid.*, p. 60.

between the evidence, *i. e.,* the matter of fact from which we reason, and the reasoning in which we indulge. *Reasoning about facts is not evidence.* The term ''proof'' is used to cover the whole process of using evidence and argument for the purpose of establishing conclusions; so proof may be said to consist of evidence and argument. The word ''proof'' is sometimes used to mean the *result* or *effect* of argument, instead of simply the word covering the whole process. Using proof in this sense we might say that evidence is the raw material, argument or reasoning or inference is the process or method, and proof is the finished product.

3. *To Persuade.* This Dominant Purpose differs from the others in that it seeks to influence human action, solely. Very few of us act on the basis of judgment arrived at by a process of detailed, careful and exhaustive reasoning. We act in such and such a manner just because so and so acts that way; we wear clothing of the latest fashion, not because it is particularly becoming to us, but because every one else wears clothing of a similar kind. As students, we go to more parties a week, probably, than we should, yet, ''everybody does'' is sufficient reason to justify us. Or, we may buy a new pair of shoes, not because we need them, but ''just because I liked them''. One or two factors assume great argumentative value and we act upon such with little thought of other factors that might have entered in. Most human action, then, is not the result of careful review of proof, but, of *suggestion* which influences the mind in a manner similar to proof. We act sometimes on the basis of an argumentative suggestion in a fashion that we think will be justified by careful thought, but again we act on impulse with almost no reflection. Let this distinction be clearly observed, however, that action in response to suggestion is not blind impulsiveness, unreasoning and insane, even though later experience or reflection fails to justify the act. At the moment of the action, the mind justified it. The appeal was to a conviction or fundamental desire which had been accepted by the mind at some earlier period as legitimate. The appeal of *proof* is to a judgment that requires the consideration of all the elements involved, including elements that are more impersonal; the appeal of persuasion is to a judgment that requires only one, or at most only a few elements, and those must be related to your own self, to your own beliefs or desires or cravings, to your own course of action in the matter. For this reason, it is often said that persuasion appeals to the emotions, while *proof* appeals to the reason. Reason may be im-

personal, the emotions cannot be. The appeals possible through persuasion, therefore, are to established habits or states of mind.

An exhaustive classification of these states or habits is not necessary, even if possible. Every individual is well enough acquainted with those within him that justify action; and they are not the same for all individuals. In the main the appeals are to one's sense of honor, love of fair-play, regard for the weak, admiration for the strong, love of the beautiful, abhorrence for the vile, filial devotion and affection, desire for personal ownership, to vanity, reputation, etc. You will find it interesting and profitable to lay aside this discussion for a few minutes and list some of the appeals you are subject to, especially those that have influenced your acts within the last twenty-four hours. Some people yield to one appeal more than to others, but largely people yield to about the same larger appeals, such as honor, personal pride, sense of justice, desire for personal ownership, etc.

27. APPEAL TO SPECIFIC MENTAL HABITS FOR EFFECTIVE PERSUASIVE SUGGESTION.

To secure action, analyze carefully what appeals are possible, then select that one which you feel will most influence your auditor. Few, rather than many, appeals are most effective; and they should be to a specific emotion or mental trait. If you are urging fellow students to attend the basket-ball game or the "big football game of the season", there is no stronger appeal, ordinarily, to the right-minded student than "Support the team". The appeal is to the auditor's sense of justice, of honor, and of reputation, all of which are much the same.

Professor Scott[1] in discussing the nature of suggestion, states, "The working of suggestion is dependent upon the impulsive, dynamic nature of ideas . . . every idea of an action will result in that action unless hindered by an impeding idea or physical impediment. . . . Every idea, concept or conclusion which enters the mind is held as true unless hindered by some contradictory idea. . . . Suggestion includes no comparison or criticism." He further states when to use suggestions in influencing men. Suggestion is preferable to proof or argument,

a. When inadequate time is given for arguments

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[1] Scott, W. D. *Influencing Men in Business*, pp. 46. 47.

b. In securing action following proof
c. As a supplementary method of convincing
d. In dealing with the general public
e. For securing immediate action

The following are well known suggestions to action,

> "Women and children first."
> "Is that fair?"
> "Would you treat a friend that way?"
> "Buy chains and avoid sad consequences of automobile accident."
> "You ought to attend church regularly."
> "Be a manager, take our correspondence course."
> "Eat, live and be merry, for tomorrow we die."

One can easily add to this list from his own experience, indefinitely.

Qualities in the Speaker that Contribute toward Effective Persuasion. What and who a speaker is carries considerable weight in persuasion; a child will mind a parent readily, but refuse to be commanded by a playmate of the same age. If a friend is needy financially, we will sacrifice more readily to help him than we would feel justified in sacrificing to help a stranger about whose needs we knew little. The speaker, himself, is an important consideration in effective persuasion. Foster,[1] in discussing the sources of persuasion emphasizes the attributes of the man who seeks to persuade others to action; he suggests as being most necessary,

Sincerity
Earnestness
Simplicity
Fairness
Self-control
Sense of humor
Sympathy
Openness of mind
Personal magnetism

These qualities need not be discussed, we all know their importance and that impressiveness and command of personality are not possible where they do not exist. Strength of purpose and character are reflected in the poise of the body, appearance of the facial

[1] Foster, W. T. *Argumentation and Debating,* pp. 263–9.

features and look of the eye. A frank look from the eye of the speaker stimulates confidence; a shifting glance leads us to believe that his confidence in what he says lacks stability. So important is this factor that it may be listed among the principles of effective speaking,—

28. LOOK AT YOUR AUDITOR, NOT AT THE FLOOR, CEILING OR SKY.

29. USE SERIOUS OR HUMOROUS DISCUSSION AND ILLUSTRATION OF YOUR THOUGHT AS YOU THINK EACH CONTRIBUTES TO EFFECTIVENESS.

Some writers on the principles of speaking list as a separate Dominant Purpose speech that has as its end entertainment. This need not be; an argument may be entertaining and quite humorous, it may be serious. Similarly an informational talk need not be serious, wholly. Sometimes a humorous suggestion makes one of the very best persuasive ideas. The subject, occasion and the auditor govern the usage. When dealing with issues of great moment or feeling of deep sentiment, humor is likely to be quite out of place. On the other hand, in every day activity, humor is the "safety valve".

30. ESTABLISH YOUR POINT.

Writers use paragraphs and rhetorical periods to set forth complete ideas; speakers use "points". Train to stay by the statement of an idea until your point is clearly established. All that has preceded in the discussion of the chapter has been to enable one to "make his point".

31. SELECT THE MODE OF DELIVERY THAT BEST ENABLES YOU TO ACCOMPLISH YOUR DOMINANT PURPOSE.

Considering the auditor as a listening mind accepting or rejecting your thought, there are five modes of delivery more or less distinct from one another, any one of which may be used in communicating ideas. They are:

1. *Impromptu.* This is the type of delivery which is used when the speaker has had no opportunity to organize and arrange his thoughts for presentation, before being called upon to express them. He must organize his thoughts as he speaks before the auditor. In

this type of delivery there is apt to be more or less disorganization of language, as well as of thought. It has its occasion in regular conversation; its advantage is that of spontaneity of thought; its disadvantage is that which follows lack of reflection and definite arrangement of ideas.

2. *Extempore.* This type of delivery differs only from the Impromptu in that the speaker has had time to arrange his ideas in more or less definite form, but has been unable to select the words that he wishes to use. For all general purposes, extemporaneous speaking presents the most effective mode of delivery. It has the advantage of spontaneity in that the speaker's thought must be quite clear and forceful or he will not be able to select the most impressive words. He must think to the point, therefore. It furthermore has the advantage of arrangement and definiteness.

3. *Memoriter.* In this mode of delivery the speaker has had time to prepare his thoughts definitely and to select the words. Ordinarily, he has put his ideas into writing, and has memorized the phraseology for delivery; or, it may be that he has simply memorized the arrangement and the words without having put the ideas into writing. The advantage of this mode of delivery is definiteness, the disadvantage is apt to be lack of spontaneity and forcefulness.

NOTE: The student is urged to become acquainted with the rules of memory training in some such authoritative, yet readable, work as Professor C. E. Seashore's *Psychology in Daily Life,* Chapter II, Serviceable Memory, pp. 38–68 (Appletons).

4. *Reading.* As the title suggests, this is the mode in which the speaker has definitely prepared both the arrangement of his thought and the phraseology and put it into writing. He reads his thoughts to the auditor. This method possesses all the weaknesses of the memoriter method together with the handicap that accompanies the inability of the speaker to look his auditor in the eye. It is quite essential that he keep his eye much of the time upon the printed page, or the written manuscript, so that he may follow his words. It has the advantage of being definite, however, and many speakers have preferred to read their thoughts to the audience, when they felt unsafe in memorizing or in using the extempore or memoriter methods.

5. *Combination.* The combination mode is that used when the one speaks, in part, impromptu or extempore with some section of his thoughts memorized; or, he may read points which he has wished to be very definite, from a manuscript or book. As the title suggests, it is a combination of one or more, or the use of all the modes of delivery. Its advantage and handicaps rest with the advantage and handicaps common to each of the four modes of delivery.

ASSIGNMENTS

1. What is meant by a ''sensitive appreciation of meaning''?
2. Do we think by means of words; can we think without words?
3. How do mental pictures or images influence our thoughts?
4. What does the term ''creative imagination'' mean to you?
5. What is meant by ''purposive thinking''?
6. Is the advice, ''have something to say,'' often given to young public speakers, adequate?
7. What are the Dominant Purposes for speaking, suggested in the foregoing chapter? Do you agree with the list, or would you append others? (On this subject, the instructor may well assign references to the student on dominant purposes or general ends of speaking for reports in class. It is essential that the student develop a keen sense of purpose, of motive, in speaking.)
8. Is the point of Principle No. 25 well-taken?
9. What is meant by the term ''evidence''?
10. How do the Dominant Purposes listed in the chapter differ from one another?
11. Make a list of ten well known suggestions to action.
12. What is your attitude toward the merit of the list of qualities which contribute effectiveness in persuasion listed under Principle No. 27?
13. Why do you think speakers so often do not look their auditors in the eye?
14. What is meant by the principle, ''Establish your point''?
15. Principle No. 31; what considerations influence the use of each of the modes of delivery? Generally considered, which mode best holds your attention? Why?

15\. Give a talk, of definite time limit, in which your Dominant Purpose is,—

   a. To inform, or
   b. To prove, or
   c. To persuade.

16\. Present to the class a ''selling talk'', of definite time limit, urging the points of merit of some article of commerce. At the close of your talk, meet in so far as is possible, the objections to purchasing the article that the members of the class may raise.

17\. Let the instructor select members of the class for a short series of debates the purpose of which is to bring out the basis of *truth* as conceived by the speakers with reference to debatable questions. Select propositions that are of interest and within the full appreciation of the members of the class. Let the class vote at the close of each debate as to which side presented the more convincing and effective argument. This exercise may be varied by assigning to two members of the class the affirmative and the negative side of a proposition, respectively. After the debate, throw open the discussion to the class.

CHAPTER III

OUTLINE ARRANGEMENT

The purpose of the first two chapters is to give a survey of the larger principles of speaking in so far as interest and effectiveness are concerned. Throughout these chapters the necessity of clear thinking has been emphasized. We now take up the discussion of Outline Arrangement of ideas which is important not only as an aid to the arrangement of ideas for any particular talk, but important as a factor in developing habits of clear thinking.

PRELIMINARY OUTLINE

COLLECTING MATERIAL. For the usual types of conversation, one does not have the time to look up material. But for all speech purposes where the speaker's immediate information is inadequate, his first step should be the gathering of the data necessary. He should not attempt to form an adequate outline until he has finished this preliminary work of collecting material. Furthermore, he should begin collecting his material a sufficient length of time before he is to give the talk so as to have opportunity for reflection and careful preparation. A rigorous devotion to careful outline arrangement in one's early period of training will establish habits of thinking to the point and of cumulating facts effectively. Such ability will, with a mind well stocked with information on the subjects at hand, increase one's speech efficiency to a marked degree. Says Professor Linn,[1] "Of course to anyone with a trained mind the process of organization becomes very largely mechanical. The matters of importance and of interest arrange themselves unconsciously in his mind. His point of view, like some chemical reaction, affects their specific gravity and they inevitably bob up to the surface of his mind. But such a desirable state of affairs is brought about only by practice and training, and for a long time any composition must be preceded by the most conscientious and

[1] *Essentials of English Composition*, p. 13.

conscious thinking out." In gathering material, first think the subject over, analyze it; then, begin to gather material by observation, conversation, and reading.

Analysis. "Think yourself empty, before you read yourself full", is good advice. If you begin to read on your subject, without adequate analysis, you will not know what to read nor what value to place on what you read. The first step is analysis. Go over the information you have in mind on the topic, finding out where the gaps occur in what you know to be trustworthy facts, then you will be ready to take the next steps which are observing, reading and conversing with reference to your subject.

Reading. First try to find in the library the information you need to fill the gaps, to satisfy doubt or uncertainty. Your best friends in this quest are the librarian and the card catalogue. Each will give you references and following up these will lead you to other references and so on until you will have sufficient bibliography. Read, taking carefully compiled notes which you will have no difficulty in interpreting later.

Observation. Observation must be appreciative. You must not only know what to look for and where to look, but be able to interpret what you see. The importance of observation as an aid in collecting material, will, of course, depend upon the subject at hand.

Conversation. Get in touch with authorities on your subject. Meet them personally to get their enthusiasm or disregard toward your proposition. Wide conversation with those who have specific information is one of the chief methods of finding out worthwhile facts. Said Daniel Webster to Charles Sumner, in discussing the value of conversation, "In my education, I have found that conversation with the intelligent men I have had the good fortune to meet has done more for me than books ever did; for I learn more from them in a talk of half an hour than I could possibly learn from their books. Their minds, in their conversations, come into intimate contact with my own mind; and I absorb certain secrets of their power, whatever be its quality, which I could not have detected in their works. Converse, *converse,* CONVERSE with living men, face to face, and mind to mind,—that is one of the best sources of knowledge."

Retaining Facts Gathered. Some prefer to read without the interruption of note-making, depending upon the memory to retain

the facts. For those who possess memories equal to the task, this method is quite satisfactory. But you should be sure that your memory is *equal to the task* before attempting it. At any rate, the memory must play a very large part in gathering data in the form of notes; so it is suggested that you refer to the note on memory training, p. 47.

Another method of retaining facts, and for most people the best method, is the "filing system". Your instructor or any stationer will be glad to explain these systems to you, and their use. Some are for sheets of paper, letter size, others for small cards, 3×5 or 4×6 inches. Ordinarily the 3×5 inch card is large enough; only one fact should be put on a card so that the facts may be readily arranged into groups when you come to the outline.

Dominant Purpose and Minor Purpose. You should not confuse the Dominant Purpose of the whole talk with some of the minor purposes of your subsidiary points. These may not be identical with the Dominant Purpose, though contributing to it. For instance, your Dominant Purpose may be to explain what is meant by the term "speech training". To accomplish this, it may be necessary for you to prove that there are new methods today, more sound educationally, than those of old. Your minor purpose for this point then would become *proof;* yet, it does not detract from The Dominant Purpose or conflict with it. It reinforces and supplements it.

Viewpoint. To establish the proper viewpoint toward your subject, for the preliminary outlining, answer in your mind or definitely on paper the following data:

Viewpoint Standard

What Dominant Purpose and Mode of Discussion do my { auditor / subject / occasion } demand? ....

What is my speaking time limit? ....

My Dominant Thought or Key Sentence is ....

My supplementary points are ....

Need I use an Introduction? If so, it should be ....

Need I use a Conclusion? If so, it should be ....

32. GO OVER POINTS OF PRELIMINARY OUTLINE ALOUD.

This is quite essential, as by going over your points aloud you will become more able to select just what you wish for the perma-

nent outline. Talking over these points gives a sense of proportion, so that you can judge what points need more time and what points less, so as to keep within the time allotted you. This exercise also helps to fix more firmly in mind the major points of your discussion.

PERMANENT OUTLINE

Having determined the data of the Viewpoint Standard and gone over your points aloud a few times, next proceed to put your ideas into definite outline arrangement, according to the Dominant Purpose selected.

DOMINANT PURPOSE: *To Inform.* With your subject of Dominant Thought in mind,

a. Select the few main points you wish to present.

b. Next, arrange these in the order of importance chronologically, logically, or upon some basis you deem effective.

c. Take up your first point. Ask yourself what ideas you wish to present to make this point clear, interesting and effective.

d. Arrange these sub-points in the order of importance.

e. Then proceed in the same manner for the remaining points of your outline.

f. Now take up each sub-head and repeat the process, until you feel your outline is complete.

NOTE: If an introduction is used, select as its main point that which best introduces to the auditor the subject of the talk. Then, outline sub-heads as for any other point. Where a Conclusion is used, let it be a summary of the main points.

ILLUSTRATION

Step 1. General subject, Education
Narrowed subject, Types of Education; Speech Education; Speech Training
Points selected
I. What it is
II. Practical applications
III. Old and new methods of training

Step 2. Order of importance determined
I. What it is
II. Old and New Methods of Training
III. Practical applications

Step 3. List sub-heads for first point

I. What it is
- A. Training in pronunciation
- B. Training in articulation
- C. Training to think before others

Step 4. Rearrange in order of importance

I. What it is
- A. Training to think before others
- B. Training in articulation
- C. Training in pronunciation

Step 5. Proceed in the same manner for the next main points

II. Old and new methods of training

III. Practical applications

Step 6. Now return to the first sub-head and repeat the procedure

A. Training to think before others
1. Timidity
2. Considering the interests of the auditor
3. Practice

Rearrange in the order of importance, and so on through the outline.

A. Training to think before others
1. Considering the interests of the auditor
2. Timidity
3. Practice

PERMANENT OUTLINE

Subject: Speech Training

I. What it is
- A. Training to think before others
  1. Considering the interests of the auditor
  2. Timidity
  3. Practice
- B. Training in articulation
  1. ....
     a. ....
  2. ....
- C. Training in pronunciation
  1. ....

II. Old and new methods
- A. ....
  1. ....
- B. ....

III. Practical applications
  A. ....
  B. ....
    1. ....
    2. ....
    3. ....
    4. ....

DOMINANT PURPOSE: *To Prove.* The most satisfactory outline for this Dominant Purpose is similar to the Brief, in which each main point or contention is proved by the data of the sub-topics.

NOTE: Outlining by means of the formal brief, like the rules of evidence, belongs to a specific course in argumentation.

DOMINANT PURPOSE: *To Persuade.* In outlining for this Dominant Purpose, it is necessary to select specifically the mental habit, trait, or emotion you wish to appeal to. This may be accomplished by arranging three columns on your paper. In the left hand column, place a statement of what you wish the auditor to do; in the right hand column, place a statement of what you wish the auditor to do; in the middle column, what mental habit you wish to appeal to; and in the right hand column, the phraseology of the suggestion of appeal.

ILLUSTRATION

ARRANGEMENT FOR LISTING SUGGESTIONS

Buy a ticket to the ball game	Loyalty	"Support the team"

EXPANDING THE OUTLINE

33. OBSERVE THE QUALITIES OF GOOD USAGE IN ORAL STYLE.

The outline may now be expanded into full and final form by oral rehearsal or by writing. In either case observe the rhetorical principles of

Unity
Emphasis
Coherence

In speaking from the outline guard against inelegant usage, especially incorrect grammar. Practice speaking from outlines.

34. PRACTICE SPEAKING FROM PERMANENT OUTLINES.

ASSIGNMENTS

1. What is the importance of ''analysis'' in preparing for a talk?

2. How do you acquire information on a subject most readily, by reading, by observation, or by conversation? What are the particular merits of each method?

3. Report to the class an adequate system of taking notes and of filing the same for ready reference on small cards.

4. Report to the class an adequate system of taking notes and of filing them for ready reference on sheets of paper.

5. Which method of filing notes do you, personally, prefer?

6. What is meant by ''viewpoint'' in the preliminary outline?

7. What are the advantages in going over the preliminary outline, aloud?

8. Hand in a list of suggestive appeals the purpose of which is to *persuade* to a definite line of action.

9. What is meant by
   a. ''expanding the outline''?
   b. ''good usage in oral style''?

10. Does oral style differ from written? How?

11. What are the advantages of training in speaking from definitely prepared ''permanent outlines''?

12. Hand in a *Viewpoint Standard* as a preliminary analysis of some subject of interest to you.

13. Hand in a Permanent Outline for the discussion of some subject of interest to you and to the class with the Dominant Purpose of giving *information.*

14. Hand in an outline with the Dominant Purpose of *proving,* arranging the points of evidence one under the other logically.

Chapter IV

CO-ORDINATION OF THOUGHT WITH VOICE AND ACTION

The purpose of the foregoing part of the text has been to make clear the fact that the essential element in speech is thought, something to say, and clear thinking in the organization of ideas for expression. The purpose of the following chapters on the use of voice and gesture, on articulation and pronunciation, and on the speech instrument is to present the principles that should be observed in training for coördination. At this point in our study, we attempt to connect *delivery* with thought.

35. CO-ORDINATE YOUR THOUGHT WITH VOICE AND ACTION.

The meaning of the word, coördinate, is to adjust or to harmonize. In this sense let us consider the principle of coördination.

If one wishes to learn to play the piano, he must train. Train what? The muscles that control the movement of the fingers and arms. Train them how? In such a fashion that they will cause the fingers to strike the right keys at the proper time. The problem confronting one who wishes to learn to play the piano is one of coordination. Before him is the sheet of music which can be read by the eye; before him also is the piano key-board. Yet there is no melody from the piano until he can bring together the notes of the instrument with the notes perceived upon the sheet of music. One may be able to think beautiful melodies for the piano, but no one else can appreciate these until they can be expressed through the keys of the piano. One must harmonize, coördinate, the thought of the mind with the muscles of the body. Why do coaches put football teams through such long and rigorous periods of training? To establish with the thought that must dominate the plays of the game quick and accurate muscular response, adjustment, harmony, coördination. Every muscle must respond automatically to the signal called for the play. Whether it is in the playing of the piano, carrying out a signal in a football game, throwing the basket in a basket-ball game, painting a picture, crocheting a pattern,

writing a letter, walking or talking, the thought of the mind must be coördinated with the muscles of the body for the execution of the action.

The thought of the mind must find full response in the action of the body. The great singer is not able to produce the beautiful tone until he or she has trained the vocal cords to respond with the melody desired. One may have a definite thought in mind but not be able to put it into action; for instance, one may be able to conceive of all the motions necessary to swim, yet not be able to swim actually. Training is necessary to establish coördination between the thought of the mind, and the movements of the body. The speaker may have clearly in mind his idea and yet may not be able to coördinate the organs of speech and gesture so as to communicate his thought effectively. Through the long ages of the development of the human race and its mode of speaking, there have come certain inflections of the voice which carry a definite type of meaning, certain gestures which express a definite idea. One may understand the meaning of these inflections of voice, and gestures; yet, he will not be able to communicate thought and emotion to another individual unless he can *reproduce* the inflections of the voice, and the gestures, indicative of the thought and emotion.

36. SPEAK CONVERSATIONALLY.

If speech is the medium through which two minds communicate their thought, the commonest form of coördination for the speaker is conversation: the basis, then, of all speech should be conversation. For during the history of the race this has been built up as the type of speech to which we can listen most readily, and through which we gather ideas most rapidly. No one needs to be told what conversational speech is. We all are able to recognize a speaker who is not conversational, although no two speakers are conversational just alike. Generally considered, no student is apt to be found who in social relationship is unconversational or who in giving a simple narrative to the class of the events that have happened in some personal experience or in giving an exposition on some process or invention, will be unconversational. Therefore, we can work with a standard that is more or less uniform throughout the class. The period of training in which unconversational

delivery becomes apparent is that when we attempt to deliver talks that we have spoken before, that have become quite familiar to us. We repeat them more or less automatically without grasping the meaning, as we did when we spoke them for the first time. Or we meet the same difficulty when we attempt to read a selection to the members of the class. The student should not understand by the foregoing statement that all speakers, especially beginners, are perfect as conversational speakers. Imperfections will be discovered and ample room for development be found. The essence of conversational delivery is *directness.* Directness involves an attitude of mind in which the speaker consciously thinks his thought out to his auditor. It is an attitude of mind in which the speaker is aware of his auditor's thinking with him, making objections or agreeing as he speaks: in other words, the auditor is thinking right along with the ideas expressed by the speaker. The chief foe to directness of speech found among students is the tendency to neglect the existence of the auditor. The student is apt to speak somewhat to himself, as though no listener existed. Straight forwardness, simplicity, and sincerity are all embraced in the thought of conversational address. The auditor is very quick to note any artificiality of manner or of tone as the speaker gives forth his thought.

In his book, *Elements of Public Speaking,* Houghton discusses the Conversational Mode as follows: "The first principle of delivery that the young speaker has to learn is that sonorous tones and spectacular gestures do not constitute effective speaking, and that voice and gesture are not *ends* in themselves, but are merely *means* for the sincere expression of one's thought and feeling. . . . The demand of the present day, is for speaking of a conversational, business-like type, without display or fustian, that carries a message straight to the hearers in the most unaffected manner possible. . . . . All effective speaking should have as its basis plain conversation—the direct communication between man and man . . . . when a man sits down to discuss a topic with a friend, he does not assume an artificial tone of voice; neither are his vocal inflections monotonous and inexpressive. On the contrary, they are quite the opposite, his tone of voice is that of very natural conversation, and his inflections, pauses, and the like, give the natural variety of expression that conveys in a very clear manner the ideas he is

trying to present. Exactly the same thing should be done if he were to stand before an audience to express his views upon a given subject.''

The relationship between the conversation that is used in informal speaking and that used in the somewhat more formal type of address, termed Public Speaking, is well illustrated in Winan's[1] conception. In his chapter on Conversing With An Audience, he says, ''Imagine all memory of speech-making to be blotted out, so there is no person in the world who remembers that he has ever made a speech or heard a speech. Imagine, too, all speeches and all references to speeches in literature, to be blotted out; so that there is no clue to this art. Is this the end of speech making? Here comes a man who has seen a great race, or has been in a great battle, or is on fire with enthusiasm for a cause. He begins to talk with a friend he meets on the street; others gather, twenty, fifty, a hundred. Interest grows intense; he lifts his voice that all may hear. But the crowd wishes to hear and see the speaker better. 'Get upon this cart!' they cry; and he mounts the cart and goes on with his story or his plea. A private conversation has become public speech; but under the circumstances imagined it is thought of only as a conversation, as an enlarged conversation. It does not seem abnormal, but quite the natural thing. When does the talker or converser become a speech maker? When ten persons gather? Fifty? Or is it when he gets on the cart? Is there any real change in the nature or the spirit of the act? Is it not essentially the same throughout, a conversation adapted to the growing number of his hearers as the talker proceeds? There may be a change, of course, if he becomes self-conscious; but assuming that interest in story or argument remains the dominant emotion, there is no essential change in his speaking. It is probable that with the increasing importance of his position and the increasing tension of feeling that come with numbers, he gradually modifies his tone and his diction, and permits himself to launch into a bolder strain and a wider range of ideas and feeling than in ordinary conversation; but the change is in degree and not in kind. He is conversing with an audience. . . .''

''I wish you could see that public speaking is a perfectly normal

[1] Winans, J. A. *Public Speaking*, pp. 20, 21.

act, which calls for no strange artificial methods, but only for an extension and a development of that most familiar act, conversation. If you grasp this idea you will be saved from much wasted effort."

VOICE

37. MAKE MEANING CLEAR BY EMPHASIS.

Engage in conversation with some friend, or listen to a public address: as the speaker talks how do you gather meaning from what he says? How does he convey to you important as well as relatively unimportant mental pictures and ideas? Does he use a monotone and a constant intensity as he speaks, or does he use some variety of voice inflection and of intensity? How do you ascertain when he closes a thought, that is, does he use any inflection of voice which conveys to you the same idea as the period in written composition? Does he communicate to you any strong emotion? It is quite apparent that there is a power in the voice to convey meaning. Through the development of the forms of expression in the human race, there have come certain definite modes of thought communication. These forms of communication we have observed from childhood and practised in our relationships with one another to convey our thoughts, our wants, our likes and dislikes. No one individual communicates his thoughts just like another, yet it is possible to understand the meaning of all. Some convey their meanings to us more readily than others, because they possess a facility in the use of the forms of expression over those who do not. A stress of voice on one idea gives us the conception that that idea is more important than the unstressed idea. Thus, we distinguish thought relationship. By the forms of emphasis the voice conveys meanings. There is no definite relationship between the use of any one form of emphasis and the expression of an idea. A thought may be conveyed by one person using a certain type of emphasis; but the same thought may be conveyed as adequately by another person using an entirely different type of emphasis. Certain persons excel in the use of certain forms of emphasis. We may profit by determining what forms of emphasis we use successfully. Then observe the speech of those who use successfully the forms not so common to our mode of expression. Adopt their methods of emphasis, also, in so far as naturalness permits.

Referring again to the above speaker, did you note how he stressed the important thoughts and the new thoughts, minimizing the emphasis given the unimportant ideas? Yet, he did not speak without any variation; there was an emphasis characterizing minor ideas, too, though of a negative kind. We may think of the forms of emphasis, then, as being *positive* when they are used to bring out the new and most important thoughts, and as being *negative* when they aid the mind of the listener still to hold the distinction between the unimportant ideas. The forms of emphasis remain the same whether positive or negative, except that we accentuate the form of emphasis used when we desire the positive type. In the following sentence,

"Life is real; life is earnest;"

we give the words, *"real,"* and *"earnest,"* a positive emphasis; retaining a negative emphasis on the two words, "life is," for of the two, the word "life" is the more important.

There are four forms of emphasis by means of which the voice conveys meaning,—thought and emotion. These are Force, Pitch, Time, and Pause or Word Grouping.

Speech always has a dominant thought. A speaker may take an hour to discuss before an audience the benefits of education in our regular schools. Regardless of how many facts or illustrations he refers to, he has a dominant thought or purpose in mind, namely, to point out the benefits of school education. And all the minor thoughts will bear a relationship to this dominant thought. On the other hand, two friends in a five minute visit over school days will in their conversation have a dominant thought to which all lesser thoughts are relevant, namely, "experiences of school days". Or, of course, they may have as many dominant thoughts as there have been subjects discussed between them. Actors before an audience portray characters and their actions, all of which converge toward a dominant thought,—the main thought of the drama. Every paragraph of literature possesses a dominant thought relevant to the whole discussion and likewise every sentence a dominant thought relevant to the paragraph. How, then, do we make apparent in speech these gradations of importance in thought? In other words, how do we speak out meaning? The answer is by *emphasis.*

In a monotone voice, where words are pronounced with equal speed, there is no appreciation of thought content and of meaning. Repeat the following sentences in such a voice, noticing the fact:

> "'Forward the Light Brigade!
> Charge for the guns,' he said."
>
> This is the happiest day of my life!

Few of us every stop to think how and by what means we speak out thought content. This may account for the many inexpressive and monotonous voices we hear every day.

What do we mean, then, by emphasis? *Emphasis is an inflection, a break of inflection, or a group of inflections of the voice upon a syllable, word or phrase interpreting the thought.* There are four forms of emphasis: 1. Force, 2. Pitch, 3. Time, and 4. Pause and Word Grouping.

1. *Force:* The emphasis of force is a sudden increase or decrease in the loudness or intensity of the general tone upon the emphatic thought. Speak the following sentences and note how thought is made clearer by additional force or stress of voice upon the italicized words; then read suddenly decreasing the force upon the stressed words.

> "They reported that his answer was an emphatic *No.*"
>
> "Life is *real,* life is *earnest*
> And the *grave* is not its goal:
> *Dust* thou art, to dust *returnest,*
> Was not spoken of the *soul.*
> *Not enjoyment* and not *sorrow*
> Is our *destined end* or *way*
> But to act that *each tomorrow*
> Finds us *farther* than *to-day.*"

2. *Pitch:* The emphasis of pitch is the speaking of the emphatic thought in a higher or lower tone on the music scale. Thoughts may be emphasized by the preceding inflection, force, without varying the location of the tone on the music scale. Only the degree of loudness suggests the emphasis. But in emphasis of pitch, the degree of loudness may or may not be varied while the location of the tone on the music scale must be varied. The greater the emphasis desired the higher or lower is the emphatic thought spoken. The most effective drill for breaking up a monotone is

practice in speaking or reading, bringing out thought content by means of the emphasis of pitch.

Read the first few lines of Hamlet's Soliloquy, on Life and Death, in a monotone. Then employ variety in pitch in the reading and the interpretation will be more clear.

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                  not
                            that's
        To be          to be
               or                    the question.
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The meaning of the closing phrases of Lincoln's Gettysburg Address is also made clearer by this form of emphasis.

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                                     p
                                      e
    that government—of the             o
                                        p
                                         l
                                          e
               b
                  the people
               y

               f
               o  the people
               r

           not
    shall           from
               perish     the
                              earth.
```

3. *Time:* The emphasis of time is rate: the rapid or slow pronunciation of the emphatic word or words. This form of emphasis differs from pause in that it always intonates the word or words to be emphasized while the pause always requires silence between such words. There are certain thoughts which no form of emphasis will interpret as satisfactorily as time. For instance, a person is late to a train and an anxious friend already aboard cries out, "Hurry, hurry, hurry, hurry!" The words are pronounced in rapid rate or time and urge rapid movement. Or imagine the cheering words on the bleachers at a football game. "Rah! Rah! Rah! Rah!" is repeated vigorously, vitally, and rapidly. Now repeat aloud pronouncing very slowly the above words, imagining the respective scenes and the correctness of rapid pronunciation

will be apparent at once. An individual probably would not walk calmly into a school room and quietly, although wisely, in a drawling slowly timed emphasis, advise action with,

"I w-i-s-h y-o-u w-o-u-l-d a-l-l l-e-a-v-e t-h-e b-u-i-l-d-i-n-g a-t o-n-c-e f-o-r i-t i-s o-n f-i-r-e!"

King Robert of Sicily, when he waked from his sleep and discovered beside him the "wretched ape", would not snap out the words rapidly as in haste; but rather in keeping with the slowness of any mind just awakening from slumber.

> "Next morning, waking with the day's first beam
> He said within himself, 'It—was—a—dream.'"

Then the reader suggests how Robert's mind begins to take in the situation: the rate of rapidity with which the words are pronounced increases.

> "But the straw rustled as he turned his head,
> There were the cap and bells beside his bed,
> Around him rose the bare discolored walls,
> Close by, the steeds were champing in their stalls,
> And in the corner, a revolting shape
> Shivering and chattering sat the wretched ape!
> It was no dream; the world he loved so much
> Had turned to dust and ashes at his touch."

The first stanza of Macaulay's "Battle of Ivry" requires rapidity of movement to interpret its thought of victory.

> Now glory to the Lord of Hosts, from whom all glories are!
> And glory to our Sovereign Liege, King Henry of Navarre.
> Now let there be the merry sound of music and the dance,
> Through thy corn-fields green, and sunny vales, O pleasant land of France!
> And thou, Rochelle, our own Rochelle, proud city of the waters,
> Again let rapture light the eyes of all thy mourning daughters;
> As thou wert constant in our ills, be joyous in our joy,
> For cold and stiff and still are they who wrought thy walls annoy.
> Hurrah! hurrah! a single field hath turned the chance of war.
> Hurrah! hurrah! for Ivry and King Henry of Navarre!

4. *Pause and Word Grouping:* The emphasis of pause is the cessation of tone before or after an emphatic word. In the brief interval between the pronunciation of emphatic words the auditor has the opportunity to reflect upon their significance and thus the thought they convey is called to the listeners' mind more strongly.

And should the auditor's thoughts have wandered from those which the speaker is presenting the pause has a tendency to bring the attention of the mind of the auditor back to the speaker's discussion, thus imparting at least the most important ideas. When the content of thought is weighty and impressive it is almost an impossibility to interpret the meaning by any form of emphasis except the pause. Of course, the duration of the pause varies with the degree of emphasis desired. There may be shorter pauses and longer pauses. Referring again to Hamlet's Soliloquy, note as the first line is read aloud how adequate a means of emphasis the pause is and how inadequately the line is read without the pause. Single marks between words may suggest shorter pauses while two or more marks denote longer pauses.

"to be || or not | to be. ||| That's || the question."

The term "word grouping" itself suggests the form of emphasis. Word grouping means the arrangement of words logically, according to the thoughts they symbolize. Improper word grouping obscures the meaning. Proper word grouping tends to make the meaning clear. Read, for example, the following in a monotone at equal rate of pronunciation with no attempt to express meaning.

> "Give me a theme the little poet cried and I will
> do my part 'tis not a theme you need the world
> replied you need a heart."

Now re-read the above and try to get the meaning. The reader at once notices a tendency to break the paragraph up into groups somewhat as follows,—

> "Give me a theme
> The little poet cried
> And I will do my part
> 'Tis not a theme you need
> The world replied
> You need a heart."

Re-read the above again and let the reader notice a tendency to place a longer pause after the word "part" than after any other group. Suppose we re-write the above with one short line | signifying a short pause, two lines || signifying a longer pause and

three lines ||| a much longer pause than either of the preceding. We would have,—

> "Give me a theme | the little
> poet cried | and I will do my
> part ||| 'tis not a theme |
> you need || the world replied ||
> you | need a heart."

These group meanings the printer attempts to bring out, although inadequately at times, by punctuation. The printer would write the above in the following manner,—

> "Give me a theme," the little poet cried,
> "And I will do my part."
> " 'Tis not a theme you need," the world replied,
> "You need a heart."
>
> —Richard Watson Gilder.

Notice in the following passages how meaning is made clear or obscure according to the word grouping.

"And he spake to his sons saying Saddle me the ass and they saddled him." I Kings xiii, 27.

The persons inside the coach were Mr. Miller a clergyman his son a lawyer Mr. Angelo a foreigner his lady and a little child.

"I will lift up mine eyes unto the hills from whence cometh my help || my help cometh from the Lord which made heaven and earth."

I will lift up mine eyes unto the hills ||| from whence cometh my help | my help cometh from the Lord which made heaven and earth. Bible—Psa. 121: 1 and 2.

Esau Wood sawed wood. Esau Wood would saw wood. All the wood Esau Wood saw Esau would saw. In other words, all the wood Esau saw to saw Esau sought to saw. Oh, the wood Wood would saw! And oh! the wood-saw with which Wood would saw wood! But one day Wood's wood-saw would saw no wood, and thus the wood Wood sawed was not the wood Wood would saw if Wood's wood-saw would saw wood. Now, Wood would saw wood with a wood-saw that would saw wood, so Esau sought a saw that would saw wood. One day Esau saw a saw saw wood as no other wood-saw Wood saw would saw wood. In fact, of all the wood-saws Wood ever saw saw wood Wood never saw a wood-saw that would saw wood as the wood-saw Wood saw saw wood would saw wood, and I never saw a wood-saw that would saw as the wood-saw Wood saw would saw until I saw Esau Wood saw wood with the wood-saw Wood saw saw wood. Now Wood saws wood with the wood-saw Wood saw saw wood.

Prof. S. H. Clark[1] tells a story of the principal of a high school in Germany "who entered the class room when the teacher of English was giving a lesson in punctuation, and particularly on the use of the comma. The principal did not believe in this kind of instruction and told the teacher so, who, after the principal had gone, wrote these words on the blackboard: 'The teacher says the principal is a fool.' When the principal saw the teacher again he was very angry and said, 'What do you mean by calling me a fool?' And the principal wrote the sentence on the blackboard. The teacher replied, 'Oh, yes, that's what I wrote; but you said, Mr. Principal, that commas didn't make any difference, so I paid no attention to them; but if you had not objected I should have written the sentence like this: "The teacher, says the principal, is a fool." ' "

38. COMMUNICATE EMOTION BY THE FORMS OF EMPHASIS PLUS VOICE QUALITY.

It is next to impossible to state exactly how specific emotions or moods are communicated. Individuals differ so widely in their methods expressing emotions. Some are more emotional than others temperamentally and hence more emotional as speakers. Some suppress their emotions habitually. It is unnecessary in a text of this kind to enter into any elaborate discussion of the nature of emotion. No one will misunderstand what is meant by the term; we all *feel* mentally and spiritually, we are emotional beings. The one problem concerned with in this study is how emotional beings communicate their feelings. Even in this, no one will misunderstand what is meant by emotional expression. You have the power to utter the simple word, "no," in such a manner as to convey the emotional meaning of finality, interrogation, doubt, etc. You can speak the common word "yes" with an emotional expression of anger, surprise or grief. Suppose you try, before you read further, to express with the voice using the words "no" or "yes" the above six emotions. As you gave expression to the words, did you not find it necessary to *feel* the emotion you wished to interpret? Did you not put yourself in some imaginary situation where you found it necessary to think the emotion as well? This is the key to emotional expression: *think and feel the emotion* and except in rare

[1] Clark, S. H., *Interpretation of the Printed Page*, p. 178.

instances the voice will respond automatically and effectively with the right quality.

But at this point you say, "I have heard people utter thought that was emotional yet without any quality of voice expressive of the right emotion or any indication that they understood the emotional value of their thought." True; and it is with this fact that our discussion must deal. Your remark will characterize some members of your class, possibly yourself as well, who in a recitation or in association with strangers become self-conscious or unable to think the full values of their thought and speak as though oblivious to the emotional significance of their words. It may be that, instead of being self-conscious, they habitually restrain emotional expression. Be that as it may, *interesting and effective speaking demand to some degree emotional expression of thought.* Emotional expression must coördinate the thought with the proper voice quality: it would be artificial to describe the beauty of a scene in tones of anger; or, surprise, in the tones of pity.

Read aloud the following, vocalizing the emotion vividly and vigorously,—

> "The straw-pile! What delight we had in that! What joy it was to go to the top where the men were stationed, one behind the other, and to have them toss huge forkfuls of the light fragrant stalks upon us, laughing to see us emerge from our golden cover."—*Hamlin Garland.*[1]

Re-read it, this time endeavoring to judge how you bring out the emotional values. As you re-read the selection, did you not see yourself in an imaginary straw-pile, or recall just such an experience as Mr. Garland describes? The first time you read the passage, was not your chief concern with the meaning of the words? After you understood the thought of the description you were able to attach to it its emotional significance, in other words, to appreciate the sentiment. Is not the *appreciation* of meaning, then, the prime requisite for emotional expression? First one must understand the full meaning of his idea, that is fundamental, then he must seek to express its emotional significance.

If you analyze the quality of voice with which you spoke the above passage, you will find that you used the forms of emphasis, one or more of them. But your expression included more than

[1] *A Son of the Middle Border,* p. 54.

that. There were peculiar qualities of voice resonance which you have developed from childhood up expressive of joy and gayety. It is immaterial for this study how you got these qualities and how you came to coördinate them with these emotions. Accept that as a fact. We may say, then, that emotional thought is expressed by coördinating the idea with the forms of emphasis to bring out meaning and with voice quality to convey emotional appreciation. Power of emotional expression in speech can be developed by "freeing the emotional nature": be sociable, be sociable, be sociable, intelligently so.

ACTION

By the term "action" is meant all posture, gesture, or movement of the body expressive of thought and emotion. Possibly a better term would be simply that of *gesture*, writers in this field permit such usage. Mosher[1] defines gesture as follows: "Gesture may be broadly defined as visible expression, that is, any posture or movement of the head, face, body, limbs, or hands, which aids the speaker in conveying his message by appealing to the eye." But for the sake of being more specific, in this discussion the term *gesture* will refer more to the movement of the arms or hands.

We now return to an amplification of Principle No. 20, set forth in the chapter on Attention and Interest, *Develop Poise, Posture, and Gesture Interpretative of the Thought You Wish to Communicate.*

All positions, movements and gestures in speech, whether on a platform or off, before many people or before one person, should be in keeping with the thought and emotion being uttered. Furthermore, position, movement and gesture should be natural, should facilitate the transmission of ideas, not hinder.

Physical movement is a proper and legitimate means of conveying thought, a means that should be developed and cultivated. But care should be taken not to overdo it. Generally considered, little movement is preferable to much movement. Too much realism is apt to detract from the thought of the speaker more than less realism which at the same time is suggestive. The beginner should practice much, in private, to gain control of the muscles of

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[1] Mosher, J. A. *The Essentials of Effective Gesture,* p. 3.

the body. It is also highly desirable that positions, movements and gestures be practiced before a full-length mirror as often as convenient. There is no better method of obtaining sympathetic criticism than by seeing one's self as others see him. Actors and interpretative artists find the mirror an indispensable aid and even such renowned speakers as Wendell Phillips, Henry Ward Beecher and Phillips Brooks were not averse to its criticisms.

The positions and movements of the body are called positive when they are in keeping with the thought of the speaker, and are called negative when they detract from the thought or are meaningless. Slouchy position, shuffling and shambling movement of the feet and legs or disconcerting arrangements of the hands and arms are negative; they should be avoided. The positive posture is the intelligent attitude and it is commanding at all times. Comparison of the postures of good speakers and poor speakers will soon enable the student to judge for himself between these negative and positive attitudes.

Impersonation

Impersonation is the portraying of character. It is realistic and belongs to the actor's art, where the speaker has all the aid of stage accessories such as scenery, costumes, wigs, etc. The interpretative reader and the speech-maker should not impersonate. If they speak the words of another the meaning is often made clearer if impersonation is suggested. The inappropriateness of too much impersonation is brought out in the following incident: A student had a phrase in his oration, "In that day truth will light the fires of justice." As he spoke the words "will *light* the fires of justice," he scratched an imaginary match along his lifted trouser leg, much to the amusement of his audience. Yet, it sometimes happens that the rendition of a word picture demands considerable realism; such is the case when Macbeth draws his sword to pierce the ghost of Banquo or when Ben Hur swings his huge whip over the backs of his steeds in the Chariot Race. Still, even then, it is not necessary to sheathe the sword or to lay down the whip. In impersonation, in dramatic action on the stage the student should carefully work out all the positions, movements and gestures of the character he is playing both while the character

is speaking and while not speaking. Success in impersonation depends upon this ability of the student to present to the auditor's eye and ear a satisfying portrayal.

The Speechmaker's Position and Movement

The best position for the speechmaker is body and head erect with the feet placed slightly apart at the heels and at an angle of about forty degrees. The feet should be so placed, one foot in advance of the other, that a line drawn lengthwise through the advanced foot will pass through the heel of the back foot. The body should stand easily in a positive attitude. No attempt should be made to throw the shoulders far back and the head so as to conform with the military posture unless the body by nature is that erect. On the other hand, neither the shoulders nor the head should be allowed to droop so as to weaken the posture and make it negative. The rule is not bad which directs one to stand erect, lifting up the chest, by imagining he is suspended from the ceiling by a cord attached to the upper chest. This conception at least will bring the chest up to an active and positive position and cause one properly to throw the weight of the body somewhat equally upon the heel and ball of the advanced foot and on the ball of the back foot.

Unless the speaker possesses a very motive temperament and must express his thoughts by much action, the less a speaker moves before an audience, the better. Even some of our most dramatic speakers have been known to please an audience better by less movement than was the speaker's habit. It is quite safe to consider, at any rate, that the more thoughtful an audience is, the less action there will be necessary for a proper hearing. Stephen A. Douglas on the Western ''Stump-speaking'' tours might please his audience best by dramatically removing his heavy coat at the first climax of his speech, his lighter coat at the second, his waistcoat at the third, and his tie and collar at the closing climax of his harangue. But when he entered the halls of Congress and tried the same spectacularisms upon some of the thoughtful statesmen of the time he met with ridicule. The thought is the thing. Subordinate all else.

Gesture

Gestures are movements of the arms and hands emphasizing the thought and emotion of the speaker. Every gesture should

possess three essential parts, namely, the Preparation, the Stroke, and the Return. Grace and ease of gesture should be cultivated.

The Preparation is that part of the gesture in which the arm and hand are lifted from the side of the body to the position where the stroke is to be given upon the emphatic idea spoken. The preparation should begin with the movement of the elbow then the hand, with the arm slightly curved at the elbow. The hand should not be moved directly in the shortest line from the side of the body to the position of the stroke, but in an approach to an arc frontwards through what is called the "Arc of the Preparation". This instruction is not difficult to follow and with practice it will become entirely natural.

The Stroke is that jerk or spring of the hand which is made as the emphatic idea is spoken. The Stroke is the climax of the gesture and should never be omitted. Omit the Preparation unless the stroke is to be given. There are no exceptions to this rule, except in gestures of a dramatic and descriptive nature and even then it is safe to say that the Stroke is given although it is timed slowly.

The Return of the gesture refers merely to the returning of the hand and arm to the side of the body over the shortest line possible after the stroke has been made. The arm should of course not be jerked back into place, but it should be lowered quickly, gracefully and easily, without attracting attention.

The hand is the most expressive part of the gesture. There are five main shapes of the hand for gesture purposes. They are the Index, the Supine, the Prone, the Averse, and the Clenched hands.

The *Index* hand is the most mental of all the gestures, it is discriminative and logical. The forefinger is extended while the other fingers are closed in subordinately, concealing the palm.

The *Supine* hand is the open hand, palm upward, with the fingers gracefully curved to relieve what might seem stiff and straight fingers. This hand is particularly effective in declaration, assertion, affirmation, concession, welcome, submission, asking, giving, etc.

The *Prone* hand is the Supine hand reversed. The palm is downwards. It suggests reproof, restraint, protection, location, suppression, blessing, beneficence, etc.

The *Averse* hand is similar to the Supine or Prone, except that the palm of the hand is toward the audience. This position of the

hand is expressive of aversion, horror, fear, repulsion, loathing, admonition, reproof, denial, rejection, amazement, surprise, etc.

In the *Clenched* hand the fingers are drawn into the hollow of the palm and held in a gripped manner. The fist is clenched for physical combat. This hand shape is expressive of intense emotion, passion such as rage, defiance, hate, revenge, determination, strong conviction, etc.

All other hands are more or less made up of the above five main shapes. The Index gesture, of course, is never made with but the one hand, generally the right. But all other gestures may be doubled, that is, made with both hands and arms. The sweep of the gesture, generally, should be confined to the region around the height of the chest and shoulders; but it may extend as high, as low, or as far outward, as the hand can be extended without destroying the poise of the body.

Oral Interpretation — Reading

The public reader, the entertainer, the speaker, the actor, the teacher of literature and others are called upon to transfer to auditors the emotions and thoughts of the printed page by means of the spoken word. An ability to clothe the lines with life—an ability to see, through the words, the facts, scenes and feelings which give rise to the author's thoughts in the first place,—this is the prime requisite of an effective reader. Interpretation is the communicating of this appreciation to another mind. By interpretation we mean the art of conveying, naturally, another's thoughts and emotions to auditors by the reader's appeal to his own imagination and experiences.

We "live, move and have our being" in emotional life. By its estimates we rate, ultimately, most of the facts of life. The scholar searches for facts and knowledge that will contribute to the pleasureableness of mankind. The scientist and inventor labor to yield to the people of their generation less irksome living. The lawyers and judges endeavor to quell the ill feelings between litigants and thus to establish a degree of felicity. The statesman, the warrior, the doctor, the minister, the merchant all utilize their abilities in the attempt to satisfy demands which in the ultimate appeal are to the emotional life.

Consequently, no one who proposes to interpret the thoughts of literature to an auditor dares hope for success until his own emotional nature has been developed to a high degree of responsiveness.

By emotional appreciation is not meant sentimentalism. Nothing so combats the effectiveness of an interpreter of literature before an auditor as when the interpreter gives way to his own emotions. The reader's task is so to interpret the thoughts and emotions of others that he transfers his appreciation to his audience; but unless he holds himself under perfect control, he will call forth only pity and sympathy for himself, and thus defeat his purpose.

The problem, then, of the interpreter is so to impart thought and mood to the audience that the auditors will catch the emotion which dominated the author of the selection. The interpreter, as the word implies, is a middle man translating the feeling of an author from symbols on the pages to the hearers. The ability to catch quickly and accurately the emotions and thoughts of the author and so to translate them to an audience that those who hear will experience the author's feelings is a pearl of great price to be sought after and to be acquired, not by payment of money, but by devotion to this ideal and purpose.

A word of caution that is always timely should be emphasized here. We are apt to make our ideals the interpretations of some great reader or speaker, or possibly accept as the best renditions, those of an instructor. Such is all very good and we may feel gratified if we can ever approach the interpretative abilities of some of our present day artists. But their methods and renditions should never be *imitated.* Each one should think out the thoughts and feelings of literature for himself and make all interpretations relative to the facts and emotions of his own experience. It is so easy to imitate the intonations, inflections and mannerisms of an artist who has moved us, but how subtle a foe it is to our own possibilities of influence!

By the definition of interpretation it becomes necessary for us to relate as far as is possible all of an author's meanings to our own experiences. By this means only can we appreciate them ourselves to say nothing of interpreting them to the minds of others. It stands to reason we have not had the identical experiences of the author when he wrote, so how can we approximate them? When Longfellow wrote "The Day is Done", he saw the

darkness of evening falling over the landscipe with the descending mist of rain. As the lights began to peer out from the cottage windows in the village, he felt the mood of the evening,

> ''And a feeling of sadness comes o'er me
> That my soul cannot resist.
> A feeling of sadness and longing that is not akin to pain
> And resembles sorrow only as the mist resembles rain.''

We can interpret this poem by ''vicarious experience.'' This principle refers to the experience of the thought and emotion of another through the substitution in our own imagination of thoughts and emotions as nearly identical with those of the author as possible. In other words, by ''Vicarious Experience'' we mean imagining what the author saw, heard, perceived, thought and felt when he constructed the lines. To be more concrete; suppose we desire to interpret ''The Day is Done''. One prime requisite is necessary. We must possess *powers of imagination.* These powers may be built up by exercise, but we must possess the faculty. We must frame the pictured thoughts of the author in the mind's eye. In building up the picture in the mind's eye this psychological principle must be borne in mind that we cannot imagine anything except as we have experienced it. The imagination always builds its picture by putting together parts which the mind's eye has perceived at one time or another. That which has never been seen nor experienced cannot be imagined. No one of us has ever been on the planet Mars nor in the Paradise which we term Heaven. If we try to imagine these places we build the picture from that which we have experienced. We think of the people of Mars, if the planet is inhabited, as of flesh and blood. We say Heaven has streets paved with gold. Likewise if we are to interpret Longfellow's poem, we must imagine as nearly as possible what Longfellow experienced while he wrote the poem by appealing to what we have seen, heard and thought. We substitute our own mental image for the author's and we succeed in so far as we are able to imagine the identical mental image of the author. It would aid us greatly if we could look through the same window upon an evening very similar to that described in the poem and see for ourselves the lights of the village. But most of us have had similar views, so we can imagine the scene quite readily. Then we recall the mood we felt on those occasions, a mood approximating that described

by Longfellow. And as we request the reading of "some humbler" poet, the mind must react to the exhilaration it has experienced from the reading of the simpler poetry in distinction with "the strains of martial music" from "the bards sublime whose distant footsteps echo through the corridors of time." Similarly, by means of the principle of "vicarious experience" we interpret the closing verses,

> "And the night shall be filled with music,
> And the cares that infest the day,
> Shall fold their tents like the Arabs
> And silently steal away."

The principle of vicarious experience has nothing to do with the voice nor with expression. It provides the method whereby the reader prepares himself, his mind, for expression. Oftentimes, especially among beginners, too little attention is given to this preliminary mental preparation, which is equally essential with expression itself to success in the art of interpretation.

Dramatic Interpretation

Amateur productions of the drama are becoming quite popular among both younger and older folk. Almost every high school, college and city has its annual dramatic activities. The exercise is educational and worthy of encouragement. The principles of dramatic interpretation are the same as for reading except the actor makes all possible use of stage accessories, special lights, and the emotional stimuli of music, rain and thunder imitations, etc. The actor must impersonate and interpret the character he plays.

The following routine is offered as a logical and much used schedule for coaching a play:

1. Selection of the cast.
2. A reading of the whole play with all players present.
3. Rehearsal of the parts working out the "business" or stage directions for each player all the time he or she is before the audience.
4. Rehearsal of the play complying with the stage directions, with all cues and lines thoroughly memorized.
5. Rehearsal of the play with special attention upon the proper interpretation of the thought and emotion of the lines.
6. Dress rehearsal.
7. The production of the play on the date advertised.

ASSIGNMENTS

1. What is meant by "coördinating thought with voice and action"? Give examples of coördination in activities other than speaking.

2. What is the difference between speaking conversationally and unconversationally?

3. How does voice convey
   a. meaning, and
   b. emotion?

4. How does *action* convey thought and emotion?

5. How do the Forms of Emphasis differ?

6. What is "good posture, position and movement" before an audience?

7. What is the purpose of gesture; what are the kinds of gestures, and what idea or feeling does each communicate?

8. Should the reader, or the actor, impersonate?

9. Define "interpretation", as an oral art.

10. What is meant by "vicarious experience"?

11. Which members of the class speak most conversationally, or least so?

12. Note as you listen to speakers the relative influence that they have upon you according as they are conversational or unconversational.

13. Let the class devote a few recitations to the reading of selections the purpose of which is conversational expression.

14. Read the following aloud, giving special attention to conveying *meaning* by the forms of emphasis.

a. Great rats, small rats, lean rats, brawny rats,
Brown rats, black rats, gray rats, tawny rats,
Grave old plodders, gay young friskers,
  Fathers, mothers, uncles, cousins,
Pointing tails and pricking whiskers,
  Families by tens and dozens,
Brothers, sisters, husbands, wives—
Followed the Piper for their lives.

—*Browning.*

b. Collecting, projecting, receding, and speeding, and shocking and rocking, and darting and parting, and threading and spreading, and whizzing and hissing, and dripping and skipping, and hitting and splitting, and shining and twining, and rattling and battling, and shaking and quaking, and pouring and roaring, and waving and raving, and tossing and crossing, and flowing and going, and running and stunning, and foaming and roaming, and dinning and spinning, and dropping and hopping, and working and jerking, and gurgling and struggling, and heaving and cleaving, and moaning and groaning.—*Southey.*

15. Read aloud the following

Tone Quality Drills

Welcome:

1. How do you do, I am so glad to see you. Will you sit down?
2. Come here, you darling little child!

3. Oh, here you are. I have been expecting you for an hour. Come right in!

Gayety:

1. Hurrah for the team, rah! rah! rah! rah!
2. "Now glory to the Lord of Hosts from whom all glories are,
   And glory to our Sovereign Liege, King Henry of Navarre!"
3. "I chatter, chatter as I flow to join the brimming river."

Anger:

1. If you say that again I will strike you.
2. "How like a fawning publican he looks.
   I hate him for he is a Christian!"
3. You must pay the penalty now!

Grief:

1. This is unbearable, how can I endure it?
2. "I would my tongue could utter the thoughts that arise in me."
3. My school chum and friend of many years passed away today.

Reverence and Admiration:

1. What a magnificent sight is Niagara Falls!
2. "Oh beautiful, awful summer's day,
   What hast thou given, what taken away!"
3. "Roll on, thou deep and dark blue ocean, roll."

16. Let the student form for himself Tone Quality Drills for practice in expressing the following moods and emotions. This list may be extended indefinitely.[1]

Hope	Awe	Excitement	Parenthesis
Fear	Boldness	Explanation	Ridicule
Disgust	Confusion	Encouragement	Uproar
Courage	Contempt	Geniality	Warning
Love	Cunning	Gloom	Dissension
Melancholy	Condemnation	Gasping	Aspiration
Remorse	Command	Horror	Indignation
Pity	Challenge	Hatred	Irony
Solemnity	Calmness	Indifference	Sarcasm
Defiance	Despair	Interrogation	Woe
Advice	Determination	Joy	Agitation
Affection	Frankness	Moaning	
Appeal	Exultation	Modesty	

17. Let the class read certain selections assigned by the instructor and discuss the use of gesture in communicating the thought and emotion of the selections; also, the kinds of gesture that may be used in this interpretation.

18. Let the class discuss the subject of gesture in speaking, upon a basis somewhat as follows,—

a. Is more or less gesture advisable as a rule?
b. Do some persons gesture more than others? Why?
c. What gestures do you use mostly?
d. Are there gestures used by others that you particularly dislike?
e. What is meant by "realism" in gesture?

[1] Compare with Tone Drills of A. E. Phillips' *Natural Drills in Expression*.

Chapter V

ARTICULATION AND PRONUNCIATION

Definition. Oral language is made up of speech sounds ordinarily called vowels and consonants. The basis of this classification is made upon the time element adjustment of vocal organs in making the sound. A vowel sound may be prolonged while a consonant must be uttered more or less instantaneously, because the sound of the consonant must be momentarily obstructed by the organs of articulation. Professor D. C. Miller defines vowels as, "speech sounds which can be continuously intoned, separated from the combinations and noises by which they are made into words."[1]

Bell says, "The vowels are the material of speech and the articulations (consonants) are the joints or hinges by whose motion the vowels are separated from each other and are affected in their duration."[2]

The consonants then may be thought of as obstructed sounds or noises and vowels as unobstructed, musical tones.

Articulation refers to the joining distinctly of the proper speech sounds of a consonant and a vowel, or "a connected series of sounds made by the alternation of consonants and vowels."[3] Also articulation is sometimes used as referring to sounding of consonants and enunciation to the sounding of vowels.

Syllabication is the separating of words into syllables for the purpose of facilitating articulation.

Accent is the stressing with the voice a particular syllable in a word.

Correct pronunciation is the utterance of the speech sounds of a word with proper oral values, syllabication, and accent.[4]

Correct Pronunciation Desirable. In the earlier discussions of this hand-book the fact has been emphasized that we speak to

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1 *The Science of Musical Sounds,* p. 217.

2 Alexander M. Bell, *Principles of Speech and Dictionary of Sounds,* p. 14.

3 *Standard Dictionary.*

4 Norlie, *Principles of Expressive Reading,* p. 175; footnote 71.

To the instructor: *The subject of pronunciation is much overlooked in our educational system, possibly unnecessarily so. At least, the writer believes it demands a prominent place in any introductory course in speaking. It is hoped that ample material has been presented in this chapter for thorough drill in this subject and that the presentation has been neither pedantic, arbitrary nor superficial.*

convey ideas. Let this point receive additional emphasis here, for it bears relationship with articulation and pronunciation. If you are to convey an idea to an auditor by means of speech you must use symbols intelligible to him. In the main these symbols are words which are made up of vowel and consonant sounds. The giving of a vowel the wrong oral value will often change the idea entirely. If, as is often the case, the vowel in the word "ten" is given the "short i" sound, we get the word "tin", which is, of course, another word. But there are also pronunciations in which this same error does not give us a new word, such as when "men" is pronounced "min". In this case, the auditor is compelled to refer to the context to guess what the speaker refers to. Such extra effort on the part of the auditor mitigates against ease of attention and renders the speaker more difficult to listen to. The sounding of the speech elements of a word correctly is therefore a matter of efficiency in speech which is of value for the speaker, whether orator, conversationalist, salesman, etc.

Again, incorrect articulation of consonants, especially final consonants, handicaps the listener and causes him to be obliged to appeal to the speaker's context to get the thought. If the "z" sound of the word "fears" is not given full quality another word results, i. e., "fierce".

So that we may establish a principle of articulation and pronunciation of a dual nature;

1. The speaker must know the speech sound of the word he utters.
2. He must then be able to *speak* these sounds correctly.

The ability to accomplish these two necessary features demands,

a. A study of vowel and consonant qualities, and
b. Drill or training in the utterance of these sounds singly and in word combinations.

Furthermore, there is a strong demand to-day in the business world for correct articulation and pronunciation as an asset to one's personality. Not only are many of our large department stores in the cities giving attention to the speech of employees, but many firms who send out salesmen or other representatives of the "house" require a certain standard of excellence along this line. In the nation as a whole, there is a growing demand for a better enunciation of the mother tongue. "Better Speech Weeks" and the American Speech movement are indicative of this fact.

Hearing Sounds:—Success in acquiring correctness of pronunciation depends upon the ability to develop skill in hearing the sounds of vowels and consonants. It is necessary for us to build auditory images of each. When we hear a sound we relate it to our image. If our image is relatively right, we say the word is properly pronounced. In speaking we must hear the sounds somewhat as they are spoken and speak them so that they correspond with our images of correctness. We must develop the habit of hearing words in conversation and of judging of their proper articulation just as we develop the habit of seeing words upon the printed page and of recognizing their proper spelling.

Standards of Pronunciation:—One of the first questions that comes to the student's mind refers to the lack of standard which seems to exist for authoritative pronunciation. Dictionaries as well as cultivated speakers do not pronounce alike. Speech sounds vary in different parts of the United States and what was acceptable yesterday, we find rejected to-day. We may well ask, "Can a standard be set among these many differences?"

These differences in pronunciation are not so objectionable and radical as might seem apparent. Why are there so many pronunciations? Why do the English speaking people not accept a definite sound for the vowel and consonant in every word and let the matter be closed? There are three chief reasons why such a happy solution is not feasible.

First. The speech organs of individuals are not alike, and never will be alike. Although the parts of the organs function similarly, anyone who has observed voices is aware that there is a widely divergent enunciation. With some individuals the vocal cords are heavy and long, with others thin and small. Larynges differ in size. Mouth cavities vary in shape considerably. Tongues are not alike. In some individuals teeth protrude and are large; in others they are small and well covered by the lips. From these varying organs of speech, then, we cannot expect exactly the same sound for each vowel and consonant.

Second. Because of this fact and because people living in one part of the country tend to develop dialects or slight variations in the pronunciation of a language, we have what we call provincialisms. We can recognize the far Western American by his speech when compared with the Southerner, or the Easterner. It is neither possible nor desirable to obliterate these oral traits.

Professor Krapp, of Columbia University, says, "Whether one thinks this should or should not be so, it is a fact that most cultivated persons in America nowadays, and an increasing number in England, are more or less self-conscious about their speech. The present very general interest in the practical applications of the science of phonetics is one of the proofs of the truth of this statement. With our strange mingling of races, our widely separated but rapidly inter-communicating local units of population, our constantly shifting social boundaries between class and class, it is inevitable that, in America at least, such should be the case."

America has welcomed to her shores the peoples of the world. There exist communities where English is not spoken to any marked degree; especially in our large cities do we have little Italys, little Bohemias, little Polands, etc. One of the outstanding results, in America, of the great war has been an increased emphasis upon the Mother Tongue. One of the ways in which a greater unity can be given America lies through the use of English. This calls for a correct speech. To quote Professor Krapp again, "The universal possession of all persons in the land, the rich and the poor, the learned and the unlearned, of farmer, artisan, laborer and merchant, speech is not only the great social solvent which makes the nation one, but also the readiest test by which such differences as exist are measured and known." Language is a living thing, expressive of our thoughts and emotions; and it should not be held in too rigid a mould.

Third. Language is in a state of constant change. The history of any language shows that it was related in some period closely to another language. The meanings of words and root forms demonstrate this. Words in changing from the Indo-European or in passing from one branch of this family to another have changed certain consonants. Grimm's Law, for instance, refers to such sounds as the "p" of Greek and Latin that has become "f" in English. This change, of course, occurs over a wide range of years. Even English has changed, in the last few centuries. The Englishman of Chaucer's day would find difficulty in understanding our pronunciation, nevertheless there is a fundamental similarity between the pronunciation of our era and his. The standard is, therefore, constantly undergoing changes. But for any given period in the development of a language, the standard is termed "the

actual usage''. The change which a language experiences is slight in periods of time separated only by a generation or two. The pronunciations of different locations are not so extreme as to make it difficult for the careful student of the spoken word to distinguish them, and to approximate a so-called accepted standard. This task of defining the ''Actual Current Usage'' is assumed by specialists in the field of pronunciation and their work is utilized by the publishers of our dictionaries.

But even the dictionaries do not agree among themselves, and later editions of the same dictionary accept pronunciations not listed in former editions; further evidence of the state of constant change in language. One should not, in fact can not, be dogmatic about pronunciation any more than he can be about qualities of style, in written composition. However, one should not consider the status of pronunciation hopeless. It is quite possible for one to approximate a standard for himself. It need not comply in every detail with the standards of every other person, except in the main with those in the locality where one receives his early training and education, provided, of course, that such a standard is in keeping with the better traditions of pronunciation of English. There are two extremes possible in pronunciation, both of which a satisfactory standard should avoid. One is gross mispronunciation, such as substituting for a vowel or consonant sound one that the letter or letters could not possibly have; for instance, pronouncing ''men'' as ''min'', or putting in sounds traditionally not belonging to the word, such as ''warsh'' for ''wash''; or leaving out syllables traditionally included in the words, such as ''speakin' '' for ''speaking'', and ''gover'mut'' for ''government''. The other is overniceness where the speaker goes to the other extreme in trying to give the proper quality to vowels especially, such as ''awsk'' for ''ask'', etc. Slight variations in the sounding of vowel qualities are to be expected because of the great variety of voice resonance chambers people possess. If you are a scholar in phonetics, its history and development, you can build your own standard upon the basis of your knowledge. Otherwise, it is safer and more advisable to follow what is rather widely accepted as the work of scholars, the dictionary. Own a copy of some standard dictionary, and follow it, except where you can justify before scholars your departure.

There is a charm to the trained ear in listening to the melody of

the speech of one who gives the proper sounds and accents to his words; and once this habit of listening to and distinguishing between speech values has been cultivated, incorrect pronunciation, will be assigned to a place among other vulgarisms.

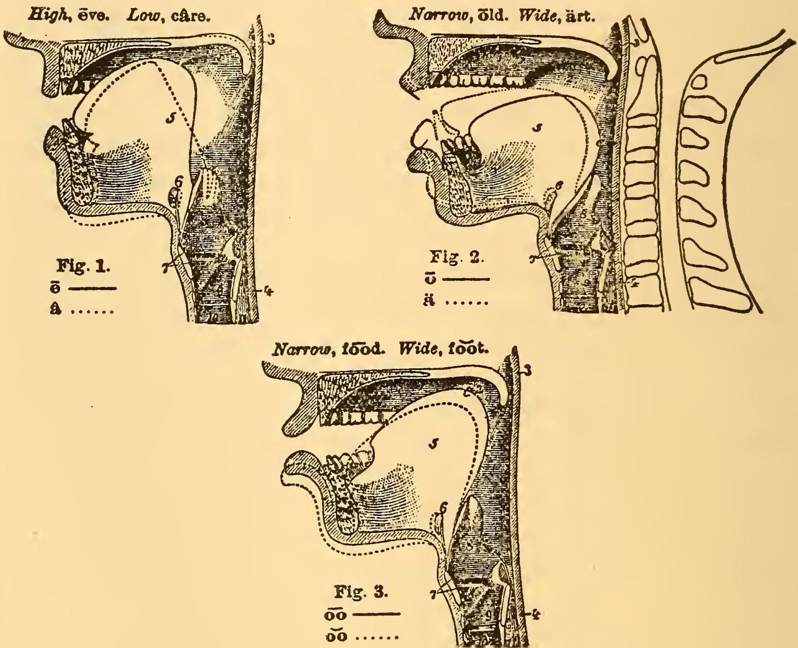
The readiest way to develop accuracy in pronunciation is to develop the "dictionary habit". Learn at least one acceptable pronunciation. Where two or three pronunciations are permissible, the student should select the one to him most desirable and easy to remember, unless he can keep the others in mind. The proper pronunciation of English is a habit worthy of cultivation: it is a cultural duty. If difficulty is experienced retaining pronunciation, a "pronunciation book" should be kept and the difficult words correctly recorded therein. To overcome habits of mispronunciation, many have found the custom of pronouncing a word aloud correctly five times to be a valuable aid in developing accuracy: by this exercise the correct auditory image of the word's sound is intensified.

Dual Pronunciation Problem:—The subject of pronunciation may be summarized as a problem of two factors. First, it is a *subjective* problem; a problem for the mind of the individual. He must develop a knowledge of the correct pronunciation from all sources available. This knowledge must be augmented by a definite mental image of the sound, auditory in nature. He must hear it pronounced by his own voice. An individual must develop a standard of pronunciation for himself based upon good authority; he must then develop habits of distinct articulation so as to be heard and understood by the auditor. Secondly: there is an *objective* feature to the problem. Not only must an individual be aware of the pronunciation for himself, but he must think of how the pronunciation will sound to one hearing him. Will the auditor's ear get the same sound? Are the auditor's images of pronunciation similar or identical to the speaker's own? We must avoid peculiar pronunciations for the sake of the auditor to whom they may not be familiar.

VOWEL SOUNDS

Vowel Formations—Vowel sound formation is a matter of resonance. The oral chambers are shaped differently for each of the so-called vowels. Reference to figures 1, 2, 3, from Webster will

make the point clearer. Vowels are formed in three extreme resonances. In the sound of ''e'' as in ''meet'' the chief resonance is centered about the front part of the mouth just back of the teeth. In the sound of ''oo'' as in ''roof'' the lips are rounded, the back part of the tongue thrust forward, and the throat in the region of the pharynx enlarged. For the sound of ''äh'' as in ''father'' the lower jaw must be dropped, the tongue relaxed on the floor of the mouth, and the throat opened moderately. All vowels occur in positions related to these three, main resonances.



VIEWS OF THE VOCAL ORGANS (THE RIGHT HALF) IN VOWEL RESONANCE POSITIONS[1]

The positions are somewhat exaggerated.

1 Hard Palate. 2 Soft Palate. 3-4 Back Wall of the Pharynx. 5 Tongue. 6 Tongue, or Hyoid Bone. 7 Right Vocal Cord, below; right False Vocal Cord, above; both attached to the Thyroid Cartilage in front, and to the right Arytenoid Cartilage behind. 8 Fold, extended from the border of the right half of the Epiglottis in front to the right Arytenoid Cartilage behind; back of which is shown, in cross section, the Transverse Muscle that runs from the right to the left Arytenoid. 9 Cricoid Cartilage. 10 Windpipe. 11 Esophagus. C Place of Constriction.

[1] From Webster's International Dictionary. Copyright by W. and C. Merriam Co. Used by permission.

The following are the cardinal vowel positions according to Webster's International Dictionary:

THE CARDINAL VOWEL RESONANCE POSITIONS

		Front		Mixed		Back	
High	Narrow	e	eve			oo	food
	Wide	i	will			oo	foot
Medium	Narrow	a	ale	e	fern	o	old
	Wide	e	men	ŭ	up	ä	art
Low	Narrow	â	care	û	turn	ô	orb
	Wide	a	man			ŏ	not

Long and Short Vowel Sounds. The marking system of the vowel sounds differs in some instances as to long and short sounds. The Webster Dictionary considers the diphthong long *a,* as in the word *ate.* On the other hand, the "scientific marking" of the Standard Dictionary assumes the right attitude in rating the vowels as *long* and *short* which actually possess the longer or shorter sounds. The following table will set forth the preferable alignment of short and long sounds:

LONG AND SHORT VOWEL SOUNDS

(According to the Stantard Dictionary, Scientific Alphabet. See Vizetelly, Essentials of English Speech and Literature, Chap. 9.)

Erroneous		*Correct*	
Short	Long	Short	Long
a—artistic	a—art	a—at	a—ale
a—at	a—air	e—met	e—eve
e—met	e—prey	i—it	i—ice
i—it	i—marine	o—not	o—note
o—poetic	o—note	u—put	u—mute
o—not	o—nor		
u—put	u—mood		
u—up	u—urge		

CONSONANTS

Consonants may be either subtonic or atonic; that is, the sound of the consonant may be voiced or it may not be voiced. When the sound is voiced, the vocal cords are brought into full vibration;

when aspirate or not voiced, the cords vibrate but little if any. The distinction is readily perceived if the fingers are placed against the larynx (touching the Adam's Apple): sound "t", then sound "d". Note the vibration of the larynx on the voiced sound.

As to formation, consonants may be labials, linguals, or palatals, according to articulatory organ which functions greatest. If the lips function chiefly in the creation of the sound, it is termed labial; if the tongue, lingual; if the palate, palatal.

Two consonants are said to be cognates when they are similarly formed but when one is voiced (subtonic), and the other is not voiced (atonic). The following table sets forth the relationship of the consonants.

A nasal results when all the vocalized breath is passed through the nose.

TABLE OF CONSONANTS

	Vocals or Subtonics	*Aspirates or Atonics*	*Nasals*
	B—bub	P—pump	M—man
LABIALS	V—vivid	F—fife	
	W—wide	HW—what	
	R—ride	R—press	N—nun
	L—like	L—flame	
	D—did	T—titanic	
LINGUALS	J—jam	CH—chime	
	Z—zone	S—so	
	TH—then	TH—thin	
	ZH—azure	SH—shine	
	G—gag	K—kick	NG—rang
PALATALS	Y—yet	HY—human	
		H—how	

STEPS IN ACQUIRING CORRECT ENUNCIATION AND ARTICULATION

39. CONSTRUCT A CORRECT AUDITORY IMAGE OF EACH VOWEL.

In order to develop the images of how vowels sound, they must be isolated one from the other and the resonance value of each determined and practiced. In the following table, Numerical List of Vowels, each vowel has been numbered, according to its sound.

This table does not include the "half-long" sounds cited in Webster's International Dictionary. It is a table generally accepted by all students of vowel sounds as adequate for preliminary training. Let the student sound each vowel alone, without any relation to other sounds, noting the position of the oral resonance chamber, the shape of the tongue, the distance between the teeth and the contour of the lips. For help, refer to diagrams, Figures 1, 2, 3. The sound of each vowel should be determined, not by the student alone, but by the student in conference with the instructor. If allowed to determine the sound alone, the student is apt to continue in any habits of incorrectness he may possess; these may be discovered if the auditory images are developed under the supervision of competent instruction.

What shall be the student's attitude toward provincial enunciation and articulation? Shall he be allowed to retain his sound of "r" if he pronounces the word "idea-r"? or, if he pronounces the word "doubt" as "doot", shall he be corrected? But one answer can be given: provincialisms must be discarded, just as provincialisms of grammar must be cast aside. Correctness should be the ideal of attainment; for, at best, there will be still considerable variation of pronunciation due to the variations that exist in the speech organs of individuals.

BELL'S NUMERICAL LIST OF VOWELS

Slightly adapted

(See Principles of Speech)

Vowel No.	Vowel Practice Words
1	e as in *e*duce, exped*i*ent, b*ee*.
2	i as in *i*mpose. d*i*ffer, ver*i*ly.
3	a as in medi*a*te, *a*gue, g*ay*.
4 short	e as in *e*mbrace, *e*mbers, *e*nd.
4x (long)	a as in *e*rewhile, v*a*ry, f*a*ir.
5	a as in *a*dmire, *a*dmiral, *a*ct.
6	a as in *a*rouse, sof*a*, bath.
7	a as in p*a*rtake, p*a*rdon, p*a*pa.
7+1	i as in *i*dea, m*i*ndful, sk*y*.
7+13 .	ou as in ho*w*ever, d*ou*btful, ho*w*.
8	i as in h*e*rbaceous, mart*y*r, s*i*r.
9 (short)	u as in s*u*pply, c*u*dgel, c*u*t.
9x (long)	u as in c*u*rtail, c*u*rtain, h*u*rt.
10 (short)	o as in *o*btain, d*o*gma, *o*n.

10+1	oi as in envo*y*, bo*i*l, bo*y*.
11	o as in portray, afford, pour.
12	o as in *o*mit, m*o*tion, sl*o*w.
13 (short)	oo as in t*o*gether, f*oo*tman, should.
13x (long)	oo as in iss*ue*, r*u*thless, *oo*ze.

Isolate the Vowel Sounds of Words by Numbering Them. The next step for the student is the numbering of the sounds of vowels in words. Choose any passage from the selections listed in the back part of the book, numbering the vowel sounds after a preliminary exercise in numbering the sounds of the following passage.

"In oral reading the chief additional element to be measured, besides speed and comprehension, is the correctness of the pronunciation." —Starch, *Educational Psychology.*

Practice Identical Vowel Sounds in Word Lists. In the next place, let the student train for accuracy of sound in word combinations. Refer, for instance, to the Numerical List of Vowels; in the right hand column are words illustrating the sounds of the different vowels. Repeat aloud these series, stressing the sound in italics.

Consonants

40. DEVELOP THE CORRECT AUDITORY IMAGE FOR EACH CONSONANT.

There is a wide range of consonant spelling combinations. These, however, may all be reduced satisfactorily for purposes of study to the sounds of the following table.

BELL'S NUMERICAL LIST OF CONSONANTS

21 *k* as in can, kill, account, character, neck, hough, lake, khan, lacquer, pique, Bacchic, quay, acquire, walk.
22 *g* as in leg, egg, ghost, plague, blackguard.
23 *ng* as in ink, handkerchief, song, tongue.
24 *h* as in hue.
25 *e, i, j, u, y,* as in few, duteous, osier, hallelujah, use, you, million.
26 *sh* as in ocean, tension, nation, chaise, conscience, shape, omission, schedule, pshaw.
27 *j* as in giraffe, rouge, leisure, abscission, transition, azure, jambeaux.
28 *r* as in horrible.
29 *r* as in race, rhubarb, mirror, myrrhine.
30 *l* as in late, tale, all, kiln, island, thistle, seraglio.

31 *t* as in at, late, thyme, cottage, debtor, indictment, yacht, ptarmigan, sight, phthisis, stopped.
32 *d* as in bad, bade, add, bdellium, Buddhism, would.
33 *n* as in dun, done, inn, Wednesday, sign, John, mnemonics, puisne, demesne, compter.
34 *s* as in cell, ace, gas, scent, base, loss, psalm, britzska.
35 *z* as in sacrifice (v.), Czarina, as, ease, discern, dishonor, scissors, zeal, biaze, buzz, Windsor, xystus.
36 *th* as in eighth, thing, Matthew, apophthegm.
37 *th* as in the, this, breathe.
38 *f* as in leaf, safe, stiff, laugh, physique, sapphire, soften, half.
39 *v* as in vain, save, of, nephew, rendezvous.
40 *wh* as in what.
41 *w* as in way, one, quick, persuade.
42 *p* as in pay, tape, tippet, ophthalmia, hiccough, halfpenny.
43 *b* as in crab, glebe, ebb, cupboard
44 *m* as in aim, lamb, same, common, condemn, drachm, paradigm, palm, disme.

(*Combination Consonants*)

near the wharf where a floundering whale might wheel and whirl.
22-15 *gs* as in exalt, legs, eggs.
31-6 *tch* as in chair, watch, vermicelli.
31-7 *dj* as in soldier, judgment, judge, gem, range, exaggerate, jay, sandwich.

Isolate the Consonants by Numbering Them. Refer back to Principle No. ?. Number also the consonantal combinations of the passage there cited. Follow this by numbering the consonants in any passage taken from a selection in the back part of the book.

Practice the Consonant Sounds. There are many charts available of consonant groupings for drill. The instructor should furnish the class with a discussion of these. Or, the class may construct a drill chart of consonants for itself by (a) Arranging consonant sounds in groups so that each sound is repeated in succession four times; (b) Arranging word columns with four words for each sound.

Apply the Skill Acquired by the Foregoing Steps in Oral Reading. This final step should provide a synthesis of the foregoing steps. Preferably selections for reading should be chosen at first on which attention may be given to sound alone; the thought content need be little more than nonsense. For this purpose, sentences of difficult sound combinations are often furnished. Such sentences (Peter Prangle, etc., It sufficeth us, etc.) permit of good drill; but they should be used for drill only, as such difficult and odd combi-

nations seldom appear in regular reading matter. In no case should the reading of such sentences end the training for correct articulation and enunciation.

Lastly, the student should take up the reading of material in which the thought is important and train to coördinate correct articulation and pronunciation with the other media of expression as he tries to communicate effectively the thought of the author.

Methods for Attaining Correct Pronunciation

1. Practice for mastery the vowel sounds in word columns.
2. Practice for mastery the pronunciation of columns of words possessing difficult final combinations.
3. Practice for mastery the pronunciation of columns of words possessing many syllables and difficult of articulation.
4. Practice phonetic spelling.
5. Consult the Dictionary always when in doubt.
6. Develop the habit of observing the pronunciation of cultivated people, trained public speakers, actors and dramatic readers.

Exercises in Articulation

Correct and elegant pronunciation can be acquired only by faithful practice. The following exercises or similar exercises should be practiced often, daily if possible. Pronounce the words aloud, then in whisper; spell them phonetically and practice with them the inflection of pitch, force and time.

1	eve	sweet	feel	clique	seek
	feet	heed	week	weep	chic
	meet	theme	deep	keep	queen
2	ill	din	lip	bid	hid
	fill	pin	sit	did	will
	sill	whim	quit	quid	mill
3	ale	whale	fete	day	same
	hale	rate	ace	pay	eight
	mail	mate	pace	came	late
4	men	send	steady	measure	genuine
	pen	friends	elk	pleasure	bell
	end	ready	hence	general	den
5	care	hair	pair	parent	stair
	bare	lair	prepare	air	dare
	fair	aware	chair	rare	declare
6	man	had	carriage	passion	arid
	can	marry	caricature	romance	barbaric
	catch	harass	aquatic	gamut	character

7	up	fern	ever	urge	colonel
	cut	dirge	girl	worm	attorney
	hum	verge	first	oppress	official
	final	seven	utter	connect	murmur
	financial	gavel	butter	possess	journal
8.	not	forest	wash	foreign	office
	hot	torrid	swan	forehead	orator
	was	oratory	morrow	morals	box
9	orb	almost	bald	daughter	awful
	or	broad	balk	falchion	laureate
	all	fought	because	water	quarter
10	art	gaunt	suave	calf	promenade
	aunt	launch	salve	laugh	Alabama
	calm	taunt	commandant	daunt	Nevada
	ask	chant	after	advance	pastor
	task	class	command	grass	pastime
	staff	quaff	advantage	mast	taskmaster
11	old	hose	court	corporeal	opponent
	cold	foam	hope	history	four
	bold	coke	corps	toward	zoology
12	foot	wolf	stood	full	could
	look	brook	pull	butcher	would
	book	good	push	bullion	should
13	food	moon	truce	prune	rural
	root	croup	brute	true	smooth
	room	rule	gruel	ooze	ruin

DIFFICULT FINAL COMBINATIONS[1]

Note: Articulate each consonant, then pronounce the word.

ld—bold, hailed, tolled
lf—elf, wolf, gulf, sylph
lk—milk, silk, bulk, hulk
lm—elm, helm, whelm, film
lp—help, gulp, alp, scalp
ls—falls, tells, toils, halls
lt—fault, melt, bolt, hilt
lve—elve, delve, revolve
md—maim'd, claim'd, gloom'd
ms—streams, gleams, climes
nd—land, band, and, hand
ns—dens, runs, gains, gleans

nk—bank, dank, sank, link
nce—dance, glance, hence
nt—ant, want, gaunt, point
sm—chasm, schism, prism
sp—asp, clasp, grasp
st—vast, mast, lest
ct—act, fact, reject
pn—op'n, rip'n, weap'n
kn—tak'n, wak'n, tok'n
tn—bright'n, tight'n, whit'n
ble—able, Bible, double
ple—ample, triple, topple

[1] From Cumnock's *Choice Readings*.

bl'd—troubl'd, bubbl'd, doubl'd
dl'd—cradl'd, saddl'd, idl'd
lst—call'st, heal'st, till'st
nst—canst, runn'st, gain'st
dst—midst, call'dst, roll'dst
rdst—heard'st, guard'st, reward'st
ngdst—wrong'dst, throng'dst
rmdst—arm'dst, form'dst
rndst—learn'dst, scorn'dst

Words of Many Syllables[1]

revolution	apocalyptic	lucubration	innumerable
institution	coagulation	colloquially	intolerable
lugubrious	antipathy	ecclesiastically	annihilate
necessarily	apocrypha	authoritatively	apostatize
generally	affability	superiority	appropriate
abominably	chronological	incalculable	indissolubly
absolutely	assimilate	indisputable	temporarily
accessory	acquiescence	immediately	mythological
accurately	momentarily	justificatory	congratulatory
agitated	ambiguously	multiplication	circumlocution
dishonorable	atmospherical	articulately	disingenuousness
collaterally	allegorical	disinterestedly	
apologetic	inexplicable	adequately	
dietetically	constitution	angularly	

Selections for Phonetic Spelling

Amidst the mists and coldest frosts,
With stoutest wrists and loudest boasts,
He thrust his fists against the posts
And still insists he sees the ghosts.

Amos Ames, the amiable aeronaut, aided in an aerial enterprise at the age of eighty-eight.

Some shun sunshine. Do you shun sunshine?
And the sun shall shine sooner or later.
Fine white wine vinegar with veal.
The honorable and reverend gentlemen.
Bring a bit of buttered brown bran bread.
Six thick thistle sticks.
Lucy likes light literature.
Eight gray geese in a green field grazing.
It sufficeth us. Miserable interrogatory.
She sells sea-shells. Shall Susan sell sea-shells?
He sawed six, long, slim, sleek, slender saplings.
Suddenly seaward swept the squall.
He saw an old men roll railroad iron.
Would'st not play false and yet would'st wrongly win.
Rich gifts wax poor when givers prove unkind.

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[1] Compare with a similar list in Cumnock's *Choice Readings.*

I fancy the first Frenchman fenced furiously.

That whim led White Whitney to whittle, whistle, whisper, and whimper, near the wharf where a floundering whale might wheel and whirl.

Swan swam over the sea. Swan swam back again. Well swam, swan.

Sweet is the capture when the captive finds the captor a captive too.

Zedekiah Zigzag was a zealous zoological zoophite in the frozen zone.

Peter Prangle, the prickly prangly pear picker, picked three pecks of prickly prangly pears from the prickly prangly pear trees on the pleasant prairies.

Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb; now if Theophilus Thistle, the successful thistle sifter, in sifting a sieve full of unsifted thistles, thrust three thousand thistles through the thick of his thumb, see that thou, in sifting a sieve full of unsifted thistles, thrust not three thousand thistles through the thick of thy thumb. Success to the successful thistle sifter!

Words Frequently Mispronounced

A word is marked correctly for pronunciation only when it is respelled and when

a. All the vowels are marked, or numbered to signify definite sounds,

b. The ambiguous consonants are marked,

c. The primary accent is marked, and

d. The word is separated into syllables.

The student will find it a helpful practice for developing a sense for "good pronunciation" to pronounce aloud from one to five of the following groups of words a day. When in doubt as to the better pronunciation, he should refer to an acceptable dictionary, or other authority.

Note: For class drill in pronunciation, let the instructor assign a group of ten words to each member of the class in such a manner that all the words shall have been given out, during the period of the course devoted to pronunciation study. Let the instructor, then, take up in class from one to five groups of words a recitation, getting the preferred pronunciations from the student or students to whom the words were assigned. Supplementing this study should be drill; let the class pronounce aloud, quietly but specifically, five groups of words each recitation after the preferred pronunciation has been selected. When the entire list has been covered, repeat the drill until the acceptable pronunciations are fixed. If the instructor so desires, append additional words to the following list, words selected by the class, omitting such groups of the following as seems to best meet the needs of the recitation. It will be found that the student will profit greatly by being assigned at least fifty (and not more than a hundred) words to be marked "correctly for pronunciation".

1.	2.	3.	4.
aeroplane	ally	Acacia	adobe
arbitrament	abattoir	acclimate	aeronaut
acumen	adept	aerial	again
assiduity	agape	albumen	alchemy
attache	atelier	aspirant	alien
avoirdupois	apparatus	amenable	alumni
arid	abdomen	abjectly	amoeba
accouter	acephalous	acme	aggrandize
acoustics	address (v)	actor	agrarian
adagio	address (n)	area	ague

5. advertisement
aesthetics
aid-de-camp
alias
alma mater
alumnae
aquatic
allopathic
almond
alms

6. aeon
aforesaid
aisle
alibi
altercate
amateur
ameliorate
anaemia
anarchist
angel

7. animalcule
ant
antipodes
antique
any
aperture
aphorism
apostle
aqueous
arabesque

8. arbutus
archeology
archangel
archbishop
architect
archipelago
archives
arctic
aria
aroma

9. arsenic
artesian
artificer
artisan
asbestos
ask
asked
asphalt
assignee
asthma

10. atavism
ate
athlete
attacked
attribute (n)
attribute (v)
aunt
audacious
agust (a)
autopsy

11. auxiliary
awry
aye (yes)
aye (always)
adjudicator
admirable
ad valorem
adverse
aerie
a la carte

12. a la mode
athletic
Arabic
assiduous
automobile
aviation
absent (v & n)
allege
amour
advance

13. acquiesce
associate
abject
adult
aggrandizement
accurate
annihilate
allegiance
acrostic
alternate

14. apparent
aviation
azure
audacious
biography
blackguard
buffet
bas-relief
bouillon
bureaucracy

15. banquet
barbarian
because
bicycle
boisterous
bronchitis
bizarre
blessed
believe
bona fide

16. bade
business
breeches
bravo
belles-lettres
bellows
bestial
brevet
brooch
bouquet

17. coquet
concentrate
chasten
ceramic
chastisement
chiffonier
chivalrous
coadjutor
connoisseur
contumely

18. courtesy
corps
corpse
courtiers
candidate
chauffeur
column
comparable
comptroller
conduit

19. civilization
clique
creek
canon
clematis
combatant
casualty
chalet
coiffure
chic

20. dahlia
deprivation
depths
dog
desultory
diphtheria
despicable
dyspepsia
diamond
decade

21. decayed
dilemma
docile
demonstrate
demure
deaf
device
devise
different
demur

22. economics
either
ennui
extol
eczema
extant
eclat
entree
epitome
ermine

23. exquisite
expert
envelope (v & n)
endive
epoch
exit
equipage
evening
extraordinary
encore

24. fiancee
film
folio
fete
fetish
fiery
fatigue
finale
falcon
finance

25. forehead
filial
formidable
frontier
gallows
gratis
guarantee
government
ghoul
gubernatorial

26. gala
genealogy
glacier
geyser
guardian
hilarity
hydrangea
handkerchief
hospitable
heaven

27. homogeneity
horizon
hypocrisy
heinous
harass
hiccough
homage
hoof
history
hypocrisy

28. illustrate
imbecile
irate
infantile
isthmus
interesting
insidious
inertia
idea
ignoble

29. impious
incognito
increment
indissoluble
inquiry
insatiable
irony
irrefutable
irrevocable
isolate

30. juvenal
javelin
jocund
judicature
khaki
kiln
larynx
laugh
lever
literature

31. lava
legend
leisure
licorice
loath
luxury
lien
lenient
lyonnaise
lowering

32. mezzo
menu
madame
majolica
mardi gras
marquis
massacre
mausoleum
memoir
mercantile

33. misanthrope
mischievous
mirage
museum
miniature
moral
morale
massage
muskmelon
manor

34. naive
nuptial
new
nonchalant
nausea
neuralgia
negligee
orchestral
oleomargarine
often

35. orthoëpy
onyx
only
oath
orchid
occult
opponent
overt
oracle
ocean

36. paraffin
parent
pageant
predecessor
pretense
porcelain
presumptuous
personal
personnel
portiere

37. palmistry
pecuniary
perfect (n & v)
pianist
piquant
placable
placard
poignant
prairie
precedent (a & n)

38. prelude
program
perspiration
pretty
patron
patronage
precocity
protege
probity
protestation

39. prima facie
pumpkin
patriotism
preface
presentiment
psalm
quinine
qui vive
quickening
query

40. rabbi
reptile
rout
renunciation
rhythm
recall
research
romance
really
regime

41. renaissance
rendezvous
repartee
rise
resources
reveille
restaurant
rheum
recluse
reconnoiter

42. servile
subpoena
soldier
subtle
ski
suave
seckel
sedan
semester
sacrifice (n & v)

43. sagacious
sergeant
slough (mire)
solace
soot
squalor
sovereign
statistics
status
suite

44. sacrilegious
scion
silhouette
squalid
sinecure
technique
tepid
trousseau
tomato
thyme

45. theatre
trio
tyrannical
urbane
valet
vase
viscount
version
viril
vaudeville

46. verbatim
vehemence
viscount
vivacious
viva voce
wash
was
with
wreath
wistaria

47. Arab
Arkansas
Ave Maria
Aeneid
Alsace-Lorraine
Amiens
Armada
Aryan
Aida
Buenos Aires

48. Bach
Beethoven
Celt
Chopin
Calliope
Caribbean
Corot
Correggio
Cavalleria
Rusticana

49. Don Juan
Dvorak
Don Quixote
Des Moines
Elizabethan
Faneuil
Favorita
Gallic
Gounod
Joffre

50. Galileo
Gloucester
Goethe
Haydn
Hawaii
Himalaya
Illinois
Iowa
Italian
Los Angeles

51. Millet
Mozart
Michael Angelo
Mont Blanc
Magna Charta
Notre Dame
Nevada
New Orleans
Niagara
New Foundland

52. Paderewski
Renaissance
Rigoletto
Roosevelt
Sahara
Saint Louis
Schubert
Tannhauser
Thais
Trovatore

ASSIGNMENTS

1. What are the speech sounds of language called?
2. Define articulation and enunciation.
3. What is a satisfactory *Standard of Pronunciation?* What has been the basis of your own standard, up to the present time?
4. What is the "dual pronunciation problem"?
5. Keep a pronunciation book in which you record the pronunciation of words you wish to remember. Go over the words of this book once a week, pronouncing them aloud.

Chapter VI

THE SPEECH INSTRUMENT

The human voice is an instrument,—an instrument capable of communicating thought and the subtlest emotions. Slightest changes of pitch, inflection, or force convey meanings no musical instrument ever devised can equal. Whether it be the voice of the orator in impassioned appeal to the crowd or the humming melody of the mother lulling her baby to repose, it has power to express the gamut of thought and feeling, to bring pleasure, to inspire confidence, to convince and to move to action the minds of men. The facts of the science of voice can be learned in a relatively brief period of time, *but the art of the use of the voice comes only after prolonged and patient training.* Training of the vocal organs alone will not give power to the speaking voice, unless this training is combined with mental and spiritual development. Wealth of emotional experience and thought, maturity of mind and reflection, must be its associates.

IMPROVE THE VOICE BY TRAINING

The voices of individuals vary greatly. There are speaking voices of high pitch, of low pitch, narrow and wide range of pitch, of weak and strong intensity, of pleasant and unpleasant quality or melody. The voices of some will yield to training more; of others, less. None by taking thought or by training can improve the voice beyond its organic limitations any more than can a mature individual of short stature by exercise enlarge his proportions to those of a giant. *But nature has provided no normal individual with a voice which cannot be improved by training.*

Let the class occupy a portion of a recitation in discussing the speaking voice along lines somewhat suggested by the following queries:

a. Have you observed the wide range of variety among speaking voices? Is there any evidence of variety in the voices of the class as they respond to roll call?

b. Is the fact of variety a handicap to anyone?

c. Is a good speaking voice a necessity? Is it an element of personality to be desired? Why?

d. What is a good speaking voice?

e. Of the members of the class who possess what to your mind are the best speaking voices, how many have had training either in speech or song? Of those whose voices are poorest, in your judgment, how many have trained? Does there seem to be any relationship between the good voices you have observed in class, or outside of class, and training?

f. Can you classify your own voice? Do you think training would improve it?

g. List the defects of your own voice or that of a member of the class: can you suggest how to remove the defects?

h. Is the removal of all defects possible? Desirable? Is there a perfect voice?

i. Can you think of a person of your acquaintance whose voice has been improved by training? Whose voice has not been improved by training? Did the ability of the instructor have anything to do with this?

j. Do all good singers possess good speaking voices? Do good speaking voices possess merit in song? Is there a difference between the speaking voice and the singing voice?

k. To what extent is a knowledge of the science of voice production necessary in training? To what extent desirable?

KNOWLEDGE THE BASIS OF SPEECH TRAINING

41. UNDERSTANDING THE PRINCIPLES OF TRAINING.

In the foregoing discussions we have considered the desirability of knowledge in connection with training. Compare the outcome of your discussion in class on the subject with the following assertions. In order that we may enjoy a meal at the dinner table, it is not necessary that we possess the full knowledge of all the processes that go on in the assimilation of the food in the body, and we do not need to know the principles of physiology. Nevertheless, if the slightest disorder arises in the digestive system, or if there are ingredients in the food that bring about illness, we are unable satisfactorily to diagnose our ailment. Then it becomes necessary to invite

a *specialist,* one who not only knows the human organism, but the functions of the various organs. We summon a physician, one who possesses such knowledge. In order that a student may be a successful football player, it is not necessary that he understand how all the muscles of the body act and react, nor just how to take care of himself in case he is injured in a game. Instructors, trainers are provided for such purposes. Yet in the days of earlier football, when it was not possible to have such skilled attendants in the great game, the players were obliged to understand more how to take care of their injuries. Now, the trainer takes the responsibility of all these details. In speech training, it is not absolutely necessary for the student to understand very much about the principles of voice production; he may follow the suggestion made by his instructor and improve quite satisfactorily without much attention to the subject of anatomy or the physiology of the organs; but the instructor must be a specialist in this field of information; he must have a knowledge of the organs of speech and of how they function that he may be able to give you correct and adequate training. But the student of speech is unlike the athlete on the football team; throughout life he will not have a competent instructor under whom he is working at all times. Many of the great singers carry with them physicians who give correct advice in how to use the voice and when not to use it. The student, however, will, to a very large degree, have to become his own physician, his own trainer, his own instructor. In all the ordinary walks of life, speech is a secondary consideration to the thought content to be communicated. The student will find it highly profitable, therefore, to know the fundamental principles underlying the science of voice production in order that he may be his own adviser; and when in doubt, it will not be necessary for him to consult a specialist, except in case of serious difficulty. He can to a great degree determine what his ailments may be and how best to remove the defects. Furthermore, the organism producing voice works upon a rather mechanical basis, and the student will be able to speak more effectively, to make his voice yield more satisfactorily to his meanings, if he understands the principles under which the mechanism operates; just as the engineer, who understands thoroughly the construction of his own engine is able to get better speed and operation out of it upon the road, than an engineer to whom the locomotive is strange.

USING THE VOICE AS AN INSTRUMENT

The statement has been repeatedly made that the voice is an instrument; it is a musical instrument, the voice is far more capable of producing melody and harmony than it is noise; only in its abnormal state, in which there are defects in the functioning of the organism, does the voice produce what may be termed noise. Is it not our problem, then, to try to discover under what conditions the voice produces its greatest melody?

In Chapter I we learn that our attention is repelled by unpleasant objects, and that it is easier to affix attention upon pleasant things. This principle carries in the realm of sound. Unpleasant sounds cause us to stop our ears, to turn away our heads, to run; pleasant sounds invite our attention and bring us satisfaction. Audiences do not assemble to hear the clatter of wagons and street cars through the crowded street, but they assemble in large numbers to hear the melody possible from a great symphony orchestra.

Nature of Sounds. In considering the human voice as a tone or musical instrument, the first point of importance is the nature of sound itself. All considerations of sound according to the physicist viewpoint involve these factors. First, *a sound source;* second, *a vibrating body;* third, which may not always be included except in the study of tone instruments, *a resonating body.* Sound is always the result of the vibration of something. In the violin, it is the string, in the human voice, the vocal cords. The sound stimulus is that which originates and continues the vibration and the resonator is that which increases the carrying power of the tone. Sound possesses, according to the physicist, pitch, intensity, and quality, timbre. Pitch refers to the highness or lowness of the tone and is based upon the number of vibrations per second. Intensity refers to the loudness or weakness of the sound, and is measured by the amplitude of the vibration. Quality or timbre is used to describe the character of a sound possessing over-tones. We recognize one tone as opposed to the other by its timbre, pitch and intensity.

You may readily distinguish the piano from the violin note by the peculiar nature of the over-tones, or to be more explicit, by the quality or timbre of each instrument's sound.

The psychologist gives somewhat different characteristics to sound. He characterizes sound by pitch or quality; timbre, in-

tensity, time and volume or extensity. Professor Seashore[1] points out that just as color vision is a quality of the sense of sight, so pitch is a quality of tone determined by the sense of hearing. Intensity refers to the loudness or weakness of a tone. Extensity refers to the bigness or smallness of a tone. The low notes of the pipe organ sound big. The high notes seem small in comparison.

Sound is spoken of by the physicist as travelling in wave lengths. Really sound does not create waves in the atmosphere similar to the ripples of water. The particles of air are disturbed in a straight line between the vibrating body and the ear. In fact these vibrations radiate in all directions from the sound body. The wave curve is used because with it the characteristics of sound can best be illustrated for purpose of investigation and study.

Let the student examine two instruments—a violin, and a cornet —and try to determine how the sound of each is made. Let us consider the violin first. How does the player bring forth the melodies possible from the violin? Some one suggests that the player pushes the bow across the strings of the instrument thus producing sound; some one else will suggest that it is the vibrating string that produces the melody. Both are right, both activities are required, but let us separate the two conceptions or others that may be made as to how the sound is produced, by arranging these elements in successive steps. First, it is necessary for the player to bow the strings of the violin. Muscular activity is essential; the bow must be pushed across the string by the player; there must be some generator or stimulator for the vibrating string. This push of the bow across the instrument thus generating the vibration may be termed the *motor* factor in sound production. Next, the string must be so arranged on the violin that it will vibrate; in other words, a *vibrator* is essential to the sound. But what is the box upon which the strings are mounted, what function does it serve? Why not stretch the strings of the violin upon a piece of board or upon the wall of the room, or from the back of a chair to the seat? Because the laws of sound have taught us that the vibration may be augmented, enlarged, by a cavity of certain size and shape. The sound of the vibrating strings may be enriched by the cavity of the box when the cavity is located in a certain position, by what is called resonance. A *resonator* is an essential part to the pro-

[1] Psychology of Musical Talent.

duction of sound on the violin. Then there are the finger movements made by the player upon the neck of the instrument, which do what?—Alter the pitch of the notes.

Thus the production of sound upon the violin accords with the laws of the physics of sound which are, that sound is produced by a vibrating substance called sound source; that there must be a stimulus to the vibrating body called the sound stimulator; that there may be amplification of the vibrations by a cavity of a size, depending upon the type of the vibration, called a resonator. Observation of other musical instruments will disclose that all possess *motor, vibrator* and *resonator.*

Now let us consider the cornet, how is this instrument played? How are the rich notes it issues forth produced? Let us examine the instrument carefully. What are the coils in the pipes for? They represent the resonator of the instrument and the size of the resonator is variable by means of keys located in the center of the instrument. But where is the vibrator? The lips of the player provide this. But what sets the vibrator into motion? Where is the motor? The chest of the player provides this.

The voice instrument resembles, quite, the cornet. The chest provides the motor power for the vibrator, which is the vocal cords; and instead of the resonator being the tubes of the cornet, it is the cavities of the head,—the throat (pharynx), the mouth, and the nose.

VOICE PRODUCTION

We are now ready to take up the consideration of the production of voice; but before taking up the study in detail, let the following questions or similar subjects be the basis of your own reflection or of class discussion. It will present to all an interesting sidelight on the usual misconceptions of the vocal instrument.

1. What is the size and shape of the chest? Where is its lowest extremity? Why do we breathe? How do we breathe? To what extent is the chest an empty cavity?

2. What are the vocal cords? How many are there? What do they look like? How do they function for tone? Do they serve for any other purpose than for tone productions?

3. How many cavities resonate the voice? Locate and describe three. What is a "cold"?

THE MOTOR

Distinguish Between Respiration for Health and for Speech. Breathe quietly for five or six times, then speak the following sentence: *The pen is mightier than the sword.* Do you notice any difference in the use of the breath in respiration normally followed and that used in speech? Breathing has two functions for the body, to supply sufficient air containing oxygen and to emit from the lungs carbon-dioxide, or waste matter from the lungs,—and to supply the vocal cords with a stimulus for vibration. Respiration involves two processes,—inhalation, in which the air is drawn into the chest, and exhalation, in which the air is expelled from the chest. In normal breathing when air is supplied the chest for purposes of health, the vocal cords are completely relaxed and lie back against the walls of the thyroid.

A sound chest is not only an essential for health, but it is a requisite for effective voice. Plenty of exercise which will introduce into the chest, oxygen, fresh air, is of course to be recommended. This exercise of course must not be overdone. Have you ever experienced after taking deep breaths vigorously for several minutes, or after a brisk walk in the open on a cool morning, a sense of dizziness? This is the result of too much oxygen in the chest. Respiration for speech must be more rapid and possess greater vigor than that only for health. The breath in speech also provides fresh oxygen for the purposes of health by the inhalation and exhalations. When speaking continuously such as in public address, it is not advisable to attempt to supply the chest with air by inhalation through the nose; rather let the air be gently inhaled through the mouth and taken in during the phrases spoken. For speech, the inhalation must be taken quickly and quietly. The exhalation is the chief factor in speech. One cannot well produce sound for speech with the inhaled breath except in the production of sound for certain emotional states.

42. TRAIN FOR THE SKILLFUL CONTROL OF THE MUSCLES REGULATING THE SPEAKING BREATH.

You probably have experienced the truth of this principle several times for yourself upon the athletic field. After vigorous yelling, have you noticed a soreness about the throat as well as loss of voice, hoarseness, etc.? While there are other elements that enter in, the

chief cause of this condition is an improper control of the breath. Have you ever noticed the same sensation after a prolonged oral discussion of some topic? If not, this may be tried out by selecting an oration such as Webster's Reply to Hayne, in the United States Senate, and by reading it with what you think to be a fitting emotional expression. Unless you properly control the breath in the enunciation of the words, you will soon find that the soreness in the throat will occur and that a general impairment of the tone will follow.

43. UNDERSTAND HOW THE CHEST FUNCTIONS.

The average student seems to possess little, if any, idea of how the air gets into the chest and of how it escapes, except that he knows there is a movement of the chest in respiration and that the air is inhaled or exhaled through the mouth or nose. The principles involved in respiration are similar to those involved in filling a fountain pen filler with ink. In the latter, the bulb of the filler is pressed between the fingers to remove the air. The opening of the filler is dipped beneath the surface of the ink and the pressure of the fingers on the bulb removed. The bulb then assumes its original shape, creating a tendency toward a vacuum in the bulb. The pressure of the atmosphere forces the ink into the filler. As the pressure of the bulb is released, the ink "is sucked into the filler", we say. The chest is a cavity, the capacity of which can be varied, as the bulb of the filler. At the floor of the chest is a heavy muscle called the diaphragm. The ribs are embedded in muscles called the external and internal intercostals. The abdominal muscles form the exterior wall of the abdomen. All of these function in respiration.

Before the details of breathing are discussed, two principles should be understood; first, the principle of antagonism among muscles, and second, the principles of reflex action. If you lift your right hand to the shoulder, will the same muscle return it to your side? No, there are two sets of muscles, one that lifts the hand, another that lowers it. The action of these muscles may be noted by placing the left hand about the right arm above the elbow as the right hand is lifted to and from the shoulder. Throughout the body muscles act against each other; that is, one muscle controls movement in one direction and another muscle controls the

movement in the return direction. The two muscles act one against the other when, for instance, the arm is lifted but half way to the shoulder and is held suspended there. In breathing, the muscles act against each other thus establishing *control*. Secondly, we are not conscious of the process of normal respiration. Breathing continues without our attention by reflex action. Let us carry the idea further; habits of movement are the result of reflex action. A stenographer does not think which key is touched as each letter is formed. The operation of the machine is by automatic action. But there was a time when this was not the case. When beginning to use the typewriter, the stenographer found it necessary to learn the key board and to be conscious of each letter struck. Incorrect habits of breathing for speech may be removed by attending to correct habits. Soon, the correct habits become fixed actions, no longer needing attention. In speech all habits of breathing must become reflex. The speaker's attention is demanded for the expression of his purpose, for his ideas. The proper breath for all tones should come automatically.

Inhalation. The two main sets of muscles that function for inhalation are the diaphragm and the external intercostals. The latter lift the circular ribs thereby increasing the lateral capacity of the chest. The diaphragm, at the floor of the chest, resembles an inverted bowl, when relaxed, with the rounded portion of the bowl upwards. When the diaphragm contracts it flattens out with a downward movement pressing against the digestive organs, thus increasing the vertical capacity of the chest. This increasing of the capacity of the chest "pulls in" the air for the inhalation. During this process the muscles of exhalation are relaxed.

Exhalation. The two main sets of muscles that function in exhalation are the internal intercostals and abdominal muscles. How is the breath expelled from the chest? The internal intercostal muscles contract, pulling the ribs downward and together gently or forcefully, at will, while the external intercostals relax in antagonism. Thus, the lateral capacity of the chest is decreased, forcing the air outward through the mouth and nose. Then, the abdominal muscles, at the same time, contract. They pull inward against the organs of digestion that have been pushed downward by the diaphragm in the inhalation. The result is the crowding upwards against the diaphragm of the digestive organs, pushing the dia-

phragm back into its relaxed position and shape of the inverted bowl. The diaphragm acts in antagonism to the abdominal muscles, thus establishing equilibrium and control.

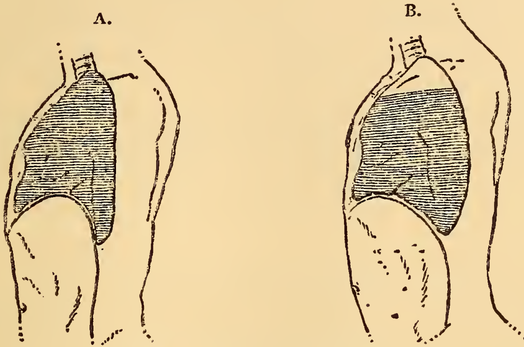


Figure 4, The Chest[1]

A side view of the chest is given in Figure 4. In figure A, the capacity as shown by the shaded lines is smaller than B. Figure A shows the chest when deflated. Note the position and shape of the diaphragm in each figure, as well as the fact that the chest capacity is increased in B, both vertically and horizontally.

Methods of Breathing. Generally considered, there may be three methods of breathing. The basis of making the classification rests on the muscle action that is accentuated. All breathing demands to a slight degree at least some action of all the muscles above described. But the air may be drawn into the chest by lifting the collar-bone or clavicle. Only a small amount of air may be thus inhaled. This is termed *clavicular* breathing. It is used by some speakers and singers when they desire to fill the chest to its utmost capacity; singers especially may be observed lifting the shoulders slightly on an inhalation. Then, there is a method in which the breath is introduced into the lower portion of the chest, mainly. This type may be noted by the expansion of the abdominal region, while there is none in the upper part of the chest. This is termed *abdominal* breathing and is quite common, especially among men. The third method accentuates the action of the intercostal muscles; the ribs are raised and lowered with little support from either the

[1] From Mills' *Voice Production.* Copyright by J. P. Lippincott and Co. Used by special permission.

diaphragm and abdominal muscles or the clavicular. This is termed *intercostal* breathing; and it is quite common, especially among women. *The best method of breathing for speech involves the entire expansion of the chest, especially by means of the intercostals and the diaphragm.* For effective breathing in speech, the necessity for the complete control of the muscles of respiration is now apparent.

In connection with this study of how the chest functions, let the student follow the exercises for developing breath control suggested below; but also, let the student work out other drills based upon his personal needs.

44. SPEAK WITH AN ADEQUATELY FILLED CHEST.

If the function of the muscles of the chest, in speech, is to supply and regulate the outflow of air for the production of tone, our next step is to determine to what extent the chest should be filled with air for speech. Let the student first express a sentence after having forced much of the air out of the lungs, then let the same sentence be repeated after the chest has been fully inflated. Again repeat the sentence with the chest filled with the quantity of air normally used in speech. The student will readily note the difference in the type of speech produced by the different chest inflations. Let the student observe the members of the class as they speak; can you suggest any member who speaks with insufficient air in the chest? Let this observation be carried outside the classroom; it will be noted that there are many individuals who speak with an insufficient amount of air in the lungs. On the other hand, it is possible to fill the lungs too full for easy speech. What is the guiding principle determining the amount of air that should be in the lungs for effective speech? It is the conception that the chest muscles must act as a lever on the air of the chest forcing it out that gives us the best understanding of breath control. If there is little air in the lungs, little can be forced over the vocal cords for tone. If there is too much air in the chest for easy control, the air escapes too rapidly, producing a "breathy" tone. One cannot pry an automobile out of the mud with a twelve-inch rule. A long bar with the fulcrum near the wheel of the car gives "leverage". Similarly, there should be just enough air in the lungs to give the muscles of the chest the most adequate power of control.

Tests carried on in the Speaking Voice Laboratory of the University of Iowa show that most individuals speak on a chest capacity of about fifty percent of the whole capacity, as measured by the spirometer.

This is a measurement of averages. Those whom we might term the better speakers, however, it has been found, speak upon a chest capacity amounting to about seventy-five percent of the whole. Let the student experiment for himself to learn the cubic contents of his own speaking chest capacity. This may be determined in the laboratory or in the gymnasium; exhale the well filled chest of air into the spirometer five times, making an average of the measurements to determine the chest capacity as a whole. Then utter aloud two or three times the following sentence,—

Might is not always right.

Try to speak these words with abnormally filled chest such as you use regularly in talking. As soon as the sensation of normally speaking this sentence has been experienced, utter just the word, "Might," and exhale the remaining portion of the breath into the spirometer. Try this five times, with the caution that you do not inflate the chest beyond that you normally use in speaking. The average may then be compared with that of the full chest capacity and the *speaking chest capacity* be determined.

45. TRAIN FOR CONTROL OF THE THREE FORMS OF SPEECH EXHALATION.

In order that we may observe the relationship between breathing and intonation let us combine the tone with exhaled breath. There are three types of exhalation prominent in speech.

Effusive Exhalation
Explosive Exhalation
Expulsive Exhalation

Effusive Exhalation. Let a member of the class coördinate the voice and breath in the utterance of a sentence denoting the emotion of

Weariness
Extreme caution
Reverence
Extreme deliberation

Note, if you will, the specific type of exhalation used to communicate the thought and feeling of the above emotions. The breath is exhaled in a smooth-flowing stream with no abruptness or irregularity. There is a continuousness necessary to the tone in the

expression of the mood of awe, of reverence, etc. It would be impossible to express these moods so successfully by any other type of breathing. The type of breathing necessary to produce such a tone is termed, Effusive Exhalation.

Explosive Exhalation. Again, let the student coördinate the breath and voice with the thought of a sentence denoting anger or extreme haste. Utter the following words with the characteristic vigor of the college yell:

Rah! Rah! Rah!

Or let the student give the military command,

Halt!

Would it be in keeping with the thought and emotion to give the college yell or military commands with the Effusive type of breathing? It will be observed that the Explosive Exhalation is the opposite of the Effusive. In the Explosive the breath is emitted in short puffs. These create slight explosions of tone which may be indicative of certain moods or emotions.

Expulsive Exhalation. Let a member of the class give directions as to how one may go from the class room to the city post office. Note the type of breathing used in giving this description. Contrast this type of breathing with the other types already discussed. It will be observed that the Expulsive breath is a type somewhat midway between the extreme of the Explosive and the Effusive. It is the Expulsive type of breathing that we use in most of our conversation and public address.

An absolute control of the muscles of the chest is essential to the effective use of these three forms of exhalation for speech.

DEEP BREATHING EXERCISES

A

1. (a) Stand erect, lift the hands slowly from the sides of the body frontwards high up over the head, inhaling the breath. Return the hands slowly to the sides exhaling.
   (b) Repeat, except lift and lower the hands sidewards in a line with the body.
   (c) Repeat, except when bringing the arms down exhale on one or more vowel sounds.
2. Stand erect, inhale and exhale rapidly like the panting of a dog. This exercise is especially good for developing control of the diaphragm.

3. (a) Inhale, hold a lighted match or candle as near the lips as possible, then exhale without extinguishing the flame.
   (b) repeat, exhaling with vowel sounds uttered explosively, or with a rah! rah! rah!

B

(From Curtis)

Attention: Stand erect with arms hanging.

Exercise I:

1. Elevate chest by muscles alone; 2. Take a deep inspiration; 3. Say the alphabet as far and as many times as you can, without lowering the chest; 4. Expire; 5. Lower the chest and relax as in *Attention.*

This exercise may be repeated until the alphabet can be said several times on one expiration.

Exercise II:

1. Elevate the chest; 2. Inspire; 3. Extend arms, thumbs up; 4. Tense arm muscles, cramping fingers; 5. Flex arms at elbow until fingers touch chest—repeat two to four times; 6. *Attention;* 7. Forced expiration; 8. Lower the chest; 9. Rest.

Exercise III:

Same as in II, except thumbs are back, then arm is flexed upward, as in Fig. 2, continuing, the fingers are brought to the shoulders. Repeat two to four times.

Exercise IV:

Same as in II, except arms are hanging at sides, thumbs out, and the arm is flexed, bringing fingers to shoulders. The upper arm does not change its position in these exercises.

Exercise V:

Attention, same as in all, with elevation of chest and deep inspiration, then tense arm, leg, and body muscles. Thumbs together in front, palms toward floor. 1. Push down an imaginary resisting body, bending the back. 2. Little fingers together, palms up. Lift a heavy weight, all muscles in tension, until erect, then repeat once, then Exercise II, 6, 7, 8, 9, as before.

Exercise VI:

Hands together at chest, body relaxed, thumbs touching. 1. Shoot arms upward, thumbs passing nose; separate and drop arms, back of hands tending to come together at back, thumbs always backward. Come back to first position through the same arc. 2. Drop the hands, thumbs touching hips, then continuing upward, thumbs always pointing back, to a position as at start in Exercise III, except there is a complete rotation of the hand. Return to first position through the same arc and repeat in turn, increasing in rapidity. This exercise is done in relaxation. It is the best body gymnastic for the speaker or singer, as it develops the chest and back muscles, and tends to produce a good carriage of the body. This exercise

should always conclude the tension exercise. The pupil, in cooling off, should stand erect with the shoulders back. The simple repetition of these exercises once or twice a day will suffice to keep the pupil in the most excellent physical condition.

VIBRATOR

In all sound there must be a vibrating body; in the human voice this vibrating body is the two vocal cords. They are neatly protected by the shield of the larynx which is sometimes termed the Adam's Apple. These two ligaments are attached to the shield all around its circumference, except in the middle where, like the diameter of a circle, the two edges of the cords are found. This opening between the two cords is called the *glottis*. It is through the glottis that the air passes in the production of voice, as well as in respiration. For the act of breathing, the muscles of the larynx pull the cords nearer the sidewalls of the shield; but for voice, the cords are brought so closely together that the edges almost touch. The pitch of the voice is varied by the muscles of larynx which stretch or relax these two edges of the cords; the greater the tension on the cords, the higher the pitch of the voice. In general, the intensity of the voice, that is, the degree of loudness of the tone, is determined by the passage of the breath through the glottis. The greater the force of the breath applied normally to the edges of the cords, the louder the tone. Of course, it must be understood that resonance also plays a part in controlling the intensity of the voice. (See footnote.[1])

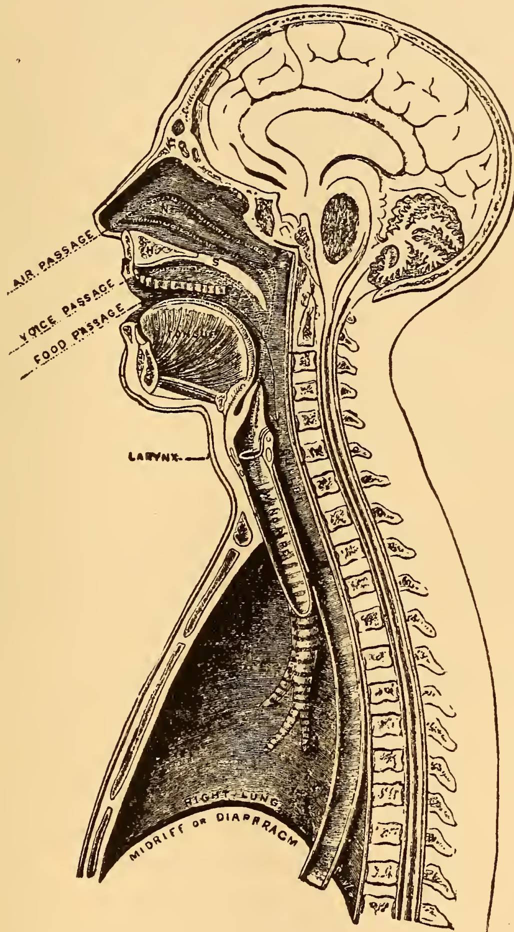
No attention should be given the vocal cords, aside from some training in controlling the pitch of the tone, the constancy of the tone and the intensity of the tone.

46. TRAIN FOR CONTROL OF PITCH.

Every voice has a range of pitch for speech that is more or less

[1] It will be of interest and of value to the class if the teacher will provide for dissection of the larynx of a sheep or bullock. No attempt should be made to dissect out the muscles controlling the action of the cords; let the instructor merely remove the heavy muscles surrounding the larynx and then open the voice box by cutting a straight incision at the back part of the largest portion of the larynx, the thyroid. If care is taken not to cut deeper than is necessary to open the larynx, the vocal cords will be readily observed; and by moving up and down the anterior portion of the thyroid, the action involved in tensing the cords will be noticed. The main value of this experiment will be the knowledge of the nature of the cords; no student then can think of them as two "strings".

fixed by the nature of the speech organs. Some voices are naturally of low pitch, others of medium, and still others of high range of



N. Nasal Passages
H. Hard Palate
S. Soft Palate

Figure 5. Diagram Illustrating the Voice Instrument
(From Brown and Behnke)

pitch. One should not attempt to train his voice beyond its natural limitations of range. A person with a high voice should not

attempt to cultivate the same type of voice as one possessing a low voice. The musician recognizes this fact when he classifies voices as soprano, tenor, contralto, basso, etc. With special regard for variety of pitch, read some selections assigned.

TRAIN FOR CONSTANCY OF PITCH. Some voices have a tendency to ''break'', that is, to suffer an interruption in the vibration of the vocal cords, in speech. Others fail to keep a definite pitch, when such is desirable. The difficulty may be with the hearing, the ear may not grasp the pitch; or, it may be in the muscles of the larynx: they may fail to hold the vocal cords with equal tension. It may be, also, that there exists a defect in the vocal cords themselves. But generally considered, the difficulty is one of incorrect coördination of breath with tone: the muscles of the larynx do not hold the tension of the cords constant as the pressure of the air in the chest diminishes with the out-going breath. If the student breathes rightly, the difficulty may be overcome by sounding with a constant tone any note in the scale easily within his range of pitch.

(a) Strike a note easily in your range of pitch with the tuning fork or other instrument, then sound the word ''ah'', for a period of five seconds, giving special attention to keeping the pitch constant. Repeat, with other vowels on the same pitch; then vary the pitch.

47. TRAIN FOR CONTROL OF INTENSITY.

Voices vary considerably in force, intensity, or as we sometimes say, ''in volume''. Some voices are louder than others. Loudness determines the carrying power of the voice and *it is a characteristic of all pitches, whether low or high.* Voices of low pitch do not carry farther than those of high pitch, necessarily. Carrying power depends upon the amount of breath energy the vocal cords will stand without irritation and hoarseness. Some voices by nature will carry farther than others, but the intensity of all voices may be improved by training. A voice of more quiet intensity is much more pleasing than one of undue loudness.

RESONATOR

NATURE OF RESONANCE. Strike a tuning fork and hold it in vibration. The faintness of the sound will be apparent. Then,

strike the fork again and rest its base on the desk or some other solid substance. The tone of the fork will be very much more audible. Now, secure a straight sided resonance jar from the Physics Laboratory and fill the jar partially with water, until the column of air in the jar amplifies the tone of the vibrating fork to the greatest degree. Alternate the position of the vibrating fork, now holding it away from the jar, now holding the fork over the opening of the jar. The amplification of the tone by the air cavity in the jar is clear.

Similarly, the vibrations of the human cords are amplified by resonance. The difference is that in the voice there is more than one resonance cavity and some of the resonators of the voice are variable in size. If a tuning fork of another pitch, say four full notes higher, is held over the resonance jar, mentioned above, it will be noted that the tone is not so well amplified. But the water in the jar may be varied in depth for any tone resonance. The pitches of the voice vary to a considerable degree; nature has, therefore, provided an easily variable resonator for all the pitches of the voice. The main air chambers which resonate the voice are the nasal, the throat, and the mouth cavities. The size of the nasal cavity is fixed, but the size and shape of the throat and mouth cavities may be varied. This will be apparent if the vibrating tuning fork is held near the lips opened for the sound of ''oh''; the cavities of the throat and mouth may be adjusted so as to amplify perceptibly the tone of the fork.

SELECTIONS

1. HAMLET'S INSTRUCTION TO THE PLAYERS

Speak the speech, I pray you, as I pronounce it to you, trippingly on the tongue, but if you mouth it, as many of your players do, I had as lief the town-crier spoke my lines. Nor do not saw the air too much with your hands, thus, but use all gently; for in the very torrent, tempest, and, as I may say, the whirlwind of passion, you must acquire and beget a temperance that may give it smoothness. O, it offends me to the soul to hear a robustious periwig-pated fellow tear a passion to tatters, to very rags, to split the ears of the groundlings, who for the most part are capable of nothing but inexplicable dumb-shows and noise. I could have such a fellow whipped for o'erdoing Termagant; it out-herods Herod: pray you, avoid it.

Be not too tame neither, but let your own discretion be your tutor; suit the action to the word, the word to the action; with this special observance, that you o'erstep not the modesty of nature; for anything so overdone is from the purpose of playing, whose end, both at first and now, was and is, to hold, as 'twere, the mirror up to nature; to show virtue her own feature, scorn her own image, and the very age and body of the time his form and pressure. Now this overdone, or come tardy off, though it make the unskillful laugh, cannot but make the judicious grieve; the censure of the which one must in your allowance o'erweigh a whole theatre of others. O, there be players that I have seen play, and heard others praise, and that highly, not to speak it profanely, that, neither having the accent of Christian nor the gait of Christian, pagan, nor man, have so strutted and bellowed that I have thought some of nature's journeymen had made men and not made them well, they imitated humanity so abominably.

Hamlet, Act III, Scene 2.

2. POLONIUS'S ADVICE TO LAERTES

These few precepts in thy memory
Look thou character. Give thy thoughts no tongue,
Nor any unproportion'd thought his act.
Be thou familiar, but by no means vulgar.
Those friends thou hast, and their adoption tried,

Grapple them to thy soul with hoops of steel,
But do not dull thy palm with entertainment
Of new-hatch'd unfledged comrade. Beware
Of entrance to a quarrel; but being in,
Bear it, that the opposed may beware of thee.
Give every man thy ear, but few thy voice:
Take each man's censure, but reserve thy judgment.
Costly thy habit, as thy purse can buy,
But not express'd in fancy; rich, not gaudy:
For the apparel oft proclaims the man;
And they in France of the best rank and station
Are of a most select and generous chief in that.
Neither a borrower nor lender be:
For loan oft loses both itself and friend,
And borrowing dulls the edge of husbandry.
This above all: to thine own self be true.
And it must follow, as the night the day,
Thou canst not then be false to any man.

—Hamlet, I., 3.

3. THE GETTYSBURG ADDRESS

This is the version which Mr. Lincoln desired to be known as his address at Gettysburg. It is a revision of his own manuscript which he did not read and the address he spoke as reported by the associated press. The changes are slight. Taken from ''Gettysburg and Lincoln'' by Henry S. Burrage (Putnam, 1906), page 131. A full description of the occasion will be found pages 81–140.

Four score and seven years ago our fathers brought forth on this continent, a new nation, conceived in Liberty, and dedicated to the proposition that all men are created equal.

Now we are engaged in a great civil war, testing whether that nation, or any nation so conceived and so dedicated, can long endure. We are met on a great battle-field of that war. We have come to dedicate a portion of that field, as a final resting place for those who here gave their lives that that nation might live. It is altogether fitting and proper that we should do this.

But, in a larger sense, we cannot dedicate—we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor

power to add or detract. The world will little note, nor long remember what we say here, but it can never forget what they did here. It is for us, the living, rather to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion —that we here highly resolve that these dead shall not have died in vain—that this nation, under God, shall have a new birth of freedom—and that government of the people, by the people, for the people, shall not perish from the earth.

—A. Lincoln.

4. THE PRODIGAL SON

And he said, a certain man had two sons; and the younger of them said to his father, Father, give me the portion of goods that falleth to me. And he divided unto them his living. And not many days after, the younger son gathered all together and took his journey into a far country, and there wasted his substance with riotous living. And when he had spent all, there arose a mighty famine in that land; and he began to be in want.

And he went and joined himself to a citizen of that country; and he sent him into his fields to feed swine. And he would fain have been filled with the husks that the swine did eat; and no man gave unto him. And when he came to himself, he said, How many servants of my father's have bread enough and to spare, and I perish with hunger! I will arise and go to my father, and will say unto him, Father, I have sinned against heaven, and before thee, and am no more worthy to be called thy son; make me as one of thy hired servants.

And he arose, and came to his father. But when he was yet a great way off, his father saw him and had compassion, and ran, and fell on his neck and kissed him. And the son said unto him, Father, I have sinned against heaven, and in thy sight, and am no more worthy to be called thy son. But the father said to his servants, Bring forth the best robe, and put it on him, and put a ring on his hand, and shoes on his feet; and bring hither the fatted calf and kill it; and let us eat and be merry; for this my son was

dead, and is alive again; he was lost, and is found. And they began to be merry.

Now his older son was in the field; and as he came and drew nigh to the house, he heard music and dancing. And he called one of the servants, and asked what these things meant. And he said unto him, Thy brother is come; and thy father hath killed the fatted calf because he hath received him safe and sound. And he was angry, and would not go in; therefore came his father out, and intreated him.

And he answering, said to his father, Lo, these many years do I serve thee, neither transgressed I at any time thy commandment; and yet thou never gavest me a kid, that I might make merry with my friends; but as soon as this thy son was come which hath devoured thy living, thou hast killed for him the fatted calf. And he said unto him, Son, thou art ever with me; and all that I have is thine. It was meet that we should make merry, and be glad; for this thy brother was dead, and is alive again; and was lost and is found. —Bible.

5. TOUSSAINT L'OUVERTURE

If I stood here to-night to tell you the story of Napoleon, I should take it from the lips of Frenchmen, who find no language rich enough to paint the great captain of the Nineteenth century. If I were to tell you the story of Washington, I should take it from your hearts,—you, who think no marble white enough in which to carve the name of the Father of his country. I am about to tell you the story of a negro who has left hardly one written line. I am to glean it from the reluctant testimony of Britons, Frenchmen, Spaniards,—men who despised him as a negro and a slave, and hated him because he had beaten them in many a battle.

You remember that Macaulay says, comparing Cromwell with Napoleon, that Cromwell showed the greater military genius, if we consider that he never saw an army until he was forty; while Napoleon was educated when a boy in the best military schools of Europe; Cromwell manufactured his own army; Napoleon at the age of twenty-seven was placed at the head of the best troops Europe ever saw. They were both successful; but, says Macaulay, with such disadvantages the Englishman showed the greater genius. Whether you allow the inference or not, you will at least allow

that it is a fair mode of measurement. Apply it to Toussaint. Cromwell never saw an army till he was forty; this man never saw a soldier till he was fifty. Cromwell manufactured his own army—out of what? Englishmen—the best blood in Europe. Out of the middle-class among Englishmen—the best blood of the Island. And with it he conquered what? Englishmen—their equals. This man manufactured his army out of what. Out of what you call the despicable race of negroes, debased, demoralized by two hundred years of slavery, one hundred thousand of them imported into the island within four years, unable to speak a dialect intelligible to each other. Yet out of this mixed and, as you say, despicable mass, he forged a thunderbolt and hurled it at what? At the proudest blood in Europe, the Spaniard, and sent him home conquered; at the most warlike blood in Europe, the French, and put them under his feet; at the pluckiest blood in Europe, the English, and they skulked home to Jamaica. Now if Cromwell was a general, at least this man was a soldier.

Some doubt the courage of the negro. Go to Hayti and stand on those fifty thousand graves of the best soldiers France ever had, and ask them what they think of the negro's sword. And if that does not satisfy you, go to France, to the splendid mausoleum of the Counts of Rochambeau, and to the eight thousand graves of Frenchmen who skulked home under the English flag, and ask them. And if that does not satisfy you, come home, and if it had been October, 1859, you might have come by way of quaking Virginia, and asked her what she thought of negro courage.

And you may also remember this—that we Saxons were slaves about four hundred years, sold with the land, and our fathers never raised a finger to end that slavery. They waited till Christianity and civilization, till commerce and the discovery of America melted away their chains. Spartacus in Italy led the slaves of Rome against the Empress of the world. She murdered him and crucified them. There never was a slave rebellion successful but one and that was in St. Domingo. Every race has been some time or other in chains. But there never was a race that, weakened and degraded by such chattel slavery, unaided tore off its own fetters, forged them into swords and won its liberty on the battle field, but one, and that was the black race of St. Domingo.

So much for the courage of the negro. Now look at his endur-

ance. In 1805 he said to the white men, "This island is ours; not a white foot shall touch it." Side by side with him stood the South American republics planted by the best blood of the country of Lope da Vega and Cervantes. They topple over so often that you could no more daguerreotype their crumbling fragments than you could the waves of the ocean. And yet at their side the negro has kept his island sacredly to himself. It is said that at first with rare patriotism the Haytien government ordered the destruction of all the sugar plantations remaining and discouraged its culture, deeming that the temptation which lured the French back again to attempt their enslavement. Burn over New York to-night, fill up her canals, sink every ship, destroy her railroads, blot out every remnant of education from her sons, let her be ignorant and penniless, with nothing but her hands to begin the world over again—how much could she do in sixty years? And Europe, too, would lend you money, but she would not lend Hayti a dollar. Hayti from the ruins of her colonial dependence, is become a civilized state, the seventh nation in the catalogue of commerce with this country, inferior in morals and education to none of the West Indian isles. Foreign merchants trust her goods as willingly as they do our own. Thus far she has foiled the ambition of Spain, the greed of England and the malicious statesmanship of Calhoun. Toussaint made her what she is. In this work there have been grouped around him a score of men mostly of pure negro blood who ably seconded his efforts. They were able in war, and skillful in civil affairs, but not unlike remarkable for that rare mingling of qualities which alone makes true greatness and insures a man leadership among those otherwise almost his equals. Toussaint was indisputably their chief. Courage, purpose, endurance—these are the tests. He did plant a state so deep that all the world has not been able to root it up.

I would call him Napoleon, but Napoleon made his way to the empire over broken oaths and through a sea of blood. This man never broke his word. "No retaliation," was his great motto and the rule of his life; and the last words uttered to his son in France were these: "My boy, you will some day go back to St. Domingo; forget that France murdered your father."

I would call him Cromwell, but Cromwell was only a soldier, and the State he founded went down with him into his grave. I would call him Washington, but the great Virginian held slaves. This

man risked his empire rather than permit the slave-trade in the humblest village of his dominions.

Fifty years hence, when truth gets a hearing, the Muse of History will put Phocion for the Greek, and Brutus for the Roman, Hampden for England, Fayette for France, choose Washington as the bright, consummate flower of our earlier civilization, and John Brown the ripe fruit of our noonday, then, dipping her pen in the sunlight, will write in the clear blue, above them all, the name of the soldier, the statesman, the martyr, *Toussaint L'Ouverture.*

—Wendell Phillips.

6. MAUDIE DONE BALK

The stories which especially delight ex-President Wilson are those that reveal the real personality of the negro, his naivete and disinclination to admit that he doesn't understand ''big words''.

And it always gives the President keen pleasure to tell Polk Miller's story of the darkey and the mule. An old negro went into the drug store in Richmond and said:

''Boss, will you please, suh, call de colonel on de telephone?''

''Yes,'' and he called the Colonel. The old darkey said:

''Colonel, dat ar mule done stall right in de main street right out here in front of de store.''

''Yaas, suh, I done tied strings to his ears, but he didn't budge.''

''Yaas, suh, yaas, suh, what's dat? Yaas, suh, I build a fire under him, but it didn'a do nuthin' but scorch de harness.''

''Yaas, suh, yaas, suh, I teck de things out, but he wouldn't budge.''

''Yaas, suh, yaas, suh; what's dat? No, suh, no, suh, Colonel, I didn't twist his tail.''

''Yaas, suh, yaas, suh, another gemman twist his tail; he look like a Northern gemman.''

''What's dat, Colonel? Yaas, suh, dey done tuk him to de hospital.''

''No, suh, no, suh, I ain't heard yet. Too bad, he was a nice man.''

7. SPEECH AND SILENCE

He who speaks honestly cares not, needs not care, though his words be preserved to remotest time. The dishonest speaker, not

he only who purposely utters falsehoods, but he who does not purposely, and with sincere heart, utter Truth, and Truth alone; who babbles he knows not what, and has clapped no bridle on his tongue, but lets it run riot, ejecting chatter and futility—is among the most indisputable malefactors omitted, or inserted, in the Criminal Calendar.

To him that will well consider it, idle speaking is precisely the beginning of all Hollowness, Halfness, Infidelity (want of Faithfulness); in the genial atmosphere in which rank weeds of every kind attain the mastery over noble fruits in man's life, and utterly choke them out: one of the most crying maladies of these days, and to be testified against, and in all ways to the uttermost withstood.

Wise, of a wisdom far beyond our shallow depth, was that old precept, "Watch thy tongue; out of it are the issues of Life!" Man is properly an incarnated word: the word that he speaks is the man himself. Were eyes put into our head, that we might see, or that we might fancy, and plausibly pretend, we had seen? Was the tongue suspended there, that it might tell truly what we had seen, and make the soul's brother of man; or that it might utter vain sounds, jargon, soul-confusing, and so divide man, as by enchanting walls of Darkness, from union with man?

Thou who wearest that cunning, heaven-made organ, a Tongue, think well of this. Speak not, I passionately entreat thee, till thy thought have silently matured itself, till thou have other than mad and mad-making noises to emit: hold thy tongue till some meaning lie behind, to set it wagging.

Consider the significance of Silence: it is boundless, never by meditating to be exhausted, unspeakably profitable to thee! Cease that chaotic hubbub, wherein thy own soul runs to waste, to confused suicidal dislocation and stupor; out of Silence comes thy strength. "Speech is silvern, silence is golden; speech is human, silence is divine."

Fool! thinkest thou that because no one stands near with parchment and blacklead to note thy jargon, it therefore dies and is harmless? Nothing dies, nothing can die. No idlest word thou speakest but is a seed cast into Time, and grows through all Eternity! The Recording Angel, consider it well, is no fable, but the truest of truths: the paper tablets thou canst burn; of the "iron leaf" there is no burning.

—Thomas Carlyle.

8. EFFECTIVENESS IN SPEAKING[1]

While it is absolutely necessary for the orator to master his subject and to speak with earnestness, his speech can be made more effective by the addition of clearness, brevity and apt illustrations.

Clearness of statement is of very great importance. It is not sufficient to say that there are certain self-evident truths; it is more accurate to say that all truth is self-evident. Because truth is self-evident, the best service that one can render a truth is to state is so clearly that it can be comprehended, needs no argument in its support. In debate, therefore, one's first effort should be to state his own side so clearly and concisely as to make the principles involved easily understood. His second object should be to divest his opponent's argument of useless verbiage as to make it stand forth clearly; for as truth is self-evident, so error bears upon its face its own condemnation. Error needs only to be exposed to be overthrown.

Brevity of statement also contributes to the force of a speaker. It is possible so to enfold a truth in long-drawn-out sentences as practically to conceal it. The epigram is powerful because it is full of meat and short enough to be remembered. To know when to stop is almost as important as to know where to begin and how to proceed. The ability to condense great thoughts into small words and brief sentences is an attribute of genius. Often one lays down a book with the feeling that the author has "said nothing with elaboration," while in perusing another book one finds a whole sermon in a single sentence, or an unanswerable argument couched in a well-turned phrase.

The interrogatory is frequently employed by the orator, and when wisely used is irresistible. What dynamic power, for instance, there is in that question propounded by Christ, "What shall it profit a man if he gain the whole world and lose his own soul?" Volumes could not have presented so effectively the truth that he sought to impress upon his hearers.

The illustration has no unimportant place in the equipment of the orator. We understand a thing more easily when we know that it is like something which we have already seen. Illustrations may be drawn from two sources—nature and literature—and of

[1] Used by special permission.

the two, those from nature have the greater weight. All learning is valuable; all history is useful. By knowing what has been we can better judge the future; by knowing how men have acted heretofore we can understand how they will act again in similar circumstances. But people know nature better than they know books, and the illustrations drawn from everyday life are the most effective.

If the orator can seize upon something within the sight or hearing of his audience,—something that comes to his notice at the moment and as if not thought of before,—it will add to the effectiveness of the illustration. For instance, Paul's speech to the Athenians derived a large part of its strength from the fact that he called attention to an altar near by, erected "to the Unknown God," and then proceeded to declare unto them the God whom they ignorantly worshiped.

Abraham Lincoln used scripture quotations very frequently and very powerfully. Probably no Bible quotation, or, for that matter, no quotation from any book ever has had more influence upon a people than the famous quotation made by Lincoln in his Springfield speech of 1858,—"A house divided against itself cannot stand." It is said that he had searched for some time for a phrase which would present in the strongest possible way the proposition he intended to advance—namely, that the nation could not endure half slave and half free.

It is a compliment to a public speaker that the audience should discuss what he says rather than his manner of saying it; more complimentary that they should remember his arguments, than that they should praise his rhetoric. The orator should seek to conceal himself behind his subject. If he presents himself in every speech he is sure to become monotonous, if not offensive. If, however, he focuses attention upon his subject, he can find an infinite number of themes and, therefore, give variety to his speech.

—William J. Bryan.

9. CASSIUS INSTIGATING BRUTUS

Well, honour is the subject of my story.
I cannot tell what you and other men
Think of this life, but, for my single self,
I had as lief not be as live to be

In awe of such a thing as I myself.
I was born free as Cæsar; so were you:
We both have fed as well, and we can both
Endure the winter's cold as well as he:
For once upon a raw and gusty day,
The troubled Tiber chafing with her shores,
Cæsar said to me, "Darest thou, Cassius, now
Leap in with me into this angry flood,
And swim to yonder point?" Upon the word,
Accoutred as I was, I plunged in
And bade him follow: so indeed he did.
The torrent roar'd, and we did buffet it
With lusty sinews, throwing it aside
And stemming it with hearts of controversy;
But ere we could arrive the point proposed,
Cæsar cried, "Help me, Cassius, or I sink!"
I, as Æneas our great ancestor
Did from the flames of Troy upon his shoulder
The old Anchises bear, so from the waves of Tiber
Did I the tired Cæsar: and this man
Is now become a god, and Cassius is
A wretched creature, and must bend his body
If Cæsar carelessly but nod on him.
He had a fever when he was in Spain,
And when the fit was on him, I did mark
How he did shake: 'tis true, this god did shake;
His coward lips did from their colour fly,
And that same eye whose bend doth awe the world
Did lose his lustre: I did hear him groan:
Ay, and that tongue of his that bade the Romans
Mark him and write his speeches in their books,
Alas, it cried, "Give me some drink, Titinius,"
As a sick girl. Ye gods! it doth amaze me
A man of such a feeble temper should
So get the start of the majestic world
And bear the palm alone.
Why, man, he doth bestride the narrow world
Like a Colossus, and we petty men
Walk under his huge legs and peep about

To find ourselves dishonorable graves.
Men at some time are masters of their fates:
The fault, dear Brutus, is not in our stars,
But in ourselves, that we are underlings.
Brutus, and Cæsar: what should be in that Cæsar?
Why should the name be sounded more than yours?
Write them together, yours is as fair a name;
Sound them, it doth become the mouth as well;
Weigh them, it is as heavy; conjure with 'em,
Brutus will start a spirit as soon as Cæsar.
Now, in the names of all the gods at once,
Upon what meat doth this our Cæsar feed,
That he is grown so great? Age, thou art ashamed!
Rome, thou hast lost the breed of noble bloods!
When went there by an age, since the great flood,
But it was famed with more than with one man?
When could they say till now that talk'd of Rome
That her wide walls encompass'd but one man?
Now is it Rome indeed, and room enough,
When there is in it but one only man.
O, you and I have heard our fathers say
There was a Brutus once that would have brook'd
The eternal devil to keep his state in Rome
As easily as a king.

Julius Cæsar, 1, 2.

10. SHAKESPEARE'S IMAGINATION

Shakespeare exceeded all the sons of men in the splendor of his imagination. To him the whole world paid tribute, and Nature poured her treasures at his feet. In him all races lived again, and even those to be were pictured in his brain.

He was a man of imagination—that is to say, of genius, and having seen a leaf, and a drop of water, he could construct the forests, the rivers and the seas. In his presence all the cataracts would fall and foam, the mists rise, the clouds form and float.

If Shakespeare knew one fact, he knew its kindred and its neighbors. Looking at a coat of mail, he instantly imagined the society, the conditions, that produced it and what it, in turn, produced. He saw the castle, the moat, the drawbridge, the lady in the tower,

and the knightly lover spurring across the plain. He saw the bold baron and rude retainer, the trampled serf, and all the glory and the grief of feudal life.

He lived the life of all. He was a citizen of Athens in the days of Pericles. He listened to the eager eloquence of the great orators, and sat upon the cliffs, and with the tragic poet heard "the multitudinous laughter of the sea". He saw Socrates thrust the spear of question through the shield and heart of falsehood. He was present when the great man drank Hemlock, and met the night of death, tranquil as a star meets morning. He listened to the peripatetic philosophers, and was unpuzzled by the sophists. He watched Phidias as he chiseled shapeless stones to forms of love and awe.

He walked the ways of mighty Rome, and saw great Cæsar with his legions in the field. He stood with vast and motley throngs, and watched the triumphs given to victorious men, followed by uncrowned kings, the captured hosts, and all the spoils of ruthless war. He heard the shout that shook the Coliseum's roofless walls, when from the reeling gladiator's hand the short sword fell, while from his bosom gushed the stream of wasted life.

The imagination had a stage in Shakespeare's brain, whereon were set all scenes that lie between the morn of laughter and the night of tears, and where his players bodied forth the false and true, the joys and griefs, the careless shallows and the tragic deeps of universal life.

Shakespeare was an intellectual ocean, whose waves touched all the shores of thought; within which were all the tides and waves of destiny and will; over which swept all the storms of fate, ambition, and revenge; upon which fell the gloom and darkness of despair and death and all the sunlight of content and love, and within which was the inverted sky, lit with the eternal stars—an intellectual ocean—towards which all rivers ran, and from which now the isles and continents of thought receive their dew and rain.

—Robert G. Ingersoll.

11. DANIEL O'CONNELL

I do not think I exaggerate when I say that never since God made Demosthenes has He made a man better fitted for a great work than Daniel O'Connell.

You may say that I am partial to my hero, but John Randolph of Roanoke, who hated an Irishman almost as much as he did a Yankee, when he got to London and heard O'Connell, the old slave-holder threw up his hands and exclaimed, "This is the man, those are the lips, the most eloquent that speak English in my day," and I think he was right.

Webster could address a bench of judges; Everett could charm a college; Choate could deluge a jury; Clay could magnetize a senate; and Tom Corwin could hold the mob in his right hand, but no one of these men could do more than this one thing. The wonder about O'Connell was that he could out-talk Corwin, he could charm a college better than Everett, and leave Henry Clay himself far behind in magnetizing a senate.

It has been my privilege to have heard all the great orators of America who have become singularly famed about the world's circumference. I know what was the majesty of Webster; I know what it was to melt under the magnetism of Henry Clay; I have seen eloquence in the iron logic of Calhoun; but O'Connell was Webster, Clay, and Calhoun in one. Before the courts, logic; at the bar of the senate, unanswerable and dignified; on the platform, grace, wit and pathos; before the masses, a whole man. Emerson says, "There is no true eloquence, unless there is a man behind the speech." Daniel O'Connell was listened to because all England and Ireland knew that there was a man behind the speech,—one who could neither be bought, bullied, nor cheated.

When I was in Naples, I asked Thomas Fowell Buxton, "Is Daniel O'Connell an honest man?" "As honest a man as ever breathed," said he, and then he told me the following story: "When, in 1830, O'Connell first entered Parliament, the anti-slavery cause was so weak that it had only Lushington and myself to speak for it, and we agreed that when he spoke I should cheer him up, and when I spoke he should cheer me, and these were the only cheers we ever got. O'Connell came with one Irish member to support him. A large party of members (I think Buxton said twenty-seven) whom we called the West India interest, the Bristol party, the slave party, went to him, saying, 'O'Connell, at last you are in the House, with one helper. If you never go down to Free-mason's Hall with Buxton and Brougham, here are twenty-seven votes for you on every Irish question. If you work with those Abolitionists, count us always against you.' "

It was a terrible temptation. How many a so-called statesman would have yielded! O'Connell said, "Gentlemen, God knows I speak for the saddest people the sun sees; but may my right hand forget its cunning and my tongue cleave to the roof of my mouth if to help Ireland—even Ireland—I forget the negro one single hour." "From that day," said Buxton, "Lushington and I never went into the lobby that O'Connell did not follow us."

And then, besides his irreproachable character he had what is half the power of a popular orator, he had a majestic presence. A little O'Connell would have been no O'Connell at all. In youth he had the brow of a Jupiter and a stature of Apollo. Sidney Smith says of Lord John Russell's five feet, when he went down to Yorkshire after the Reform Bill had passed, the stalwart hunters of Yorkshire exclaimed, "What, that little shrimp, he carry the Reform Bill?" "No, no," said Smith, "he was a large man, but the labors of the bill shrunk him."

I remember the story Russell Lowell tells of Webster; when a year or two before his death, the Whig party thought of dissolution, Webster came home from Washington and went down to Faneuil Hall to protest, and four thousand of his fellow Whigs came out; drawing himself up to his loftiest proportion, his brow charged with thunder, before the listening thousands, he said, "Gentlemen, I am a Whig, a Massachusetts Whig, a Faneuil Hall Whig, a revolutionary Whig, a constitution Whig. If you break up the Whig party, sir; where am I to go?" And, says Lowell, "We all held our breath, thinking where he could go. But if he had been five feet three, we should have said, 'Who cares where you go?' "

Well, O'Connell had all that; and true nature seemed to be speaking all over him. It would have been a pleasure even to look at him if he had not spoken at all, and all you thought of was a greyhound.

And then he had what so few American speakers have, a voice that sounded the gamut. I heard him (O'Connell) once in Exeter Hall say, "Americans, I send my voice careering across the Atlantic like a thunder-storm, to tell the slave-holders of the Carolinas that God's thunderbolts are hot, and to remind the negro that the dawn of his redemption is drawing near," and I seemed to hear his voice reverberating and re-echoing back to Boston from the Rocky Mountains.

And then, with the slightest possible flavor of an Irish brogue, he would tell a story that would make all Exeter Hall laugh, and the next moment there would be tears in his voice, like an old song, and five thousand men would be in tears. And all the while no effort—he seemed only breathing.

> ''As effortless as woodland nooks
> Send violets up and paint them blue.''

—Wendell Phillips.

12. INTRODUCTORY REMARKS

(From a lecture delivered in England on ''The Mormons.'')

I really don't care for money. I only travel round to see the world and to exhibit my clothes. These clothes I have on were a great success in America. (He wore a fashionably cut dress suit.)

How often do large fortunes ruin young men! I should like to be ruined, but I can get on very well as I am.

I am not an artist. I've always loved pictures. I could draw on wood at a very tender age. When a mere child I once drew a small cart-load of raw turnips over a wooden bridge. The people of the village noticed me. I drew their attention. They said I had a future before me. Up to that time I had an idea it was behind me.

Time passed on. It always does, by the way. You may possibly have noticed that Time passes on. It is a kind of way Time has.

I became a man. I haven't distinguished myself at all as an artist—but I have always been more or less mixed up with art. I have an uncle who takes photographs—and I have a servant who—takes anything he can get his hands on.

When I was in Rome—Rome in New York State, I mean—a distinguished sculpist wanted to sculp me. But I said ''No.'' I saw through the designing man. My model once in his hands—he would have flooded the market with my busts—and I couldn't stand it to see everybody going round with a bust of me. Everybody would want one, of course—and wherever I should go I should meet the educated classes with my bust, taking it home to their families. This would be more than my modesty could stand—and I should have to return to America—where my creditors are.

I like art. I admire dramatic art—although I failed as an actor. It was in my school-boy days that I failed as an actor. The play

was "The Ruins of Pompeii." I played the ruins. It was not a very successful performance—but it was better than the "Burning Mountain". He was not good. He was a bad Vesuvius.

The remembrance often makes me ask—"Where are the boys of my youth?" I assure you this is not a conundrum. Some are amongst you here—some in America—some are in jail.

A gentleman friend of mine came to me one day with tears in his eyes. I said, "Why these weeps?" He said he had a mortgage on his farm—and wanted to borrow £200. I lent him the money—and he went away. Some time afterward he returned with more tears. He said he must leave me forever. I ventured to remind him of the £200 he borrowed. He was much cut up. I thought I would not be hard upon him—so I told him I would throw off £100. He brightened—shook my hand—and said, "Old friend—I won't allow you to outdo me in liberality—I'll throw off the other hundred."

As a manager I was always rather more successful than as an actor.

Some years ago I engaged a celebrated Living American Skeleton for a tour through Australia. He was the thinnest man I ever saw. He was a splendid skeleton. He didn't weigh anything scarcely—and I said to myself—the people of Australia will flock to see this tremendous curiosity. It was a long voyage—as you know—from New York to Melbourne—and to my utter surprise the skeleton had no sooner got out to sea than he commenced eating in the most horrible manner. He had never been on the ocean before—and he said it agreed with him—I thought so!—I never saw a man eat so much in my life. Beef, mutton, pork—he swallowed them all like a shark—and between meals he was often discovered behind barrels eating hard-boiled eggs. The result was that, when we reached Melbourne, this infamous skeleton weighed sixty-four pounds more than I did!

I thought I was ruined—but I wasn't. I took him on to California—another big sea voyage—and when I got him to San Francisco I exhabited him as a fat man.

This story hasn't anything to do with my entertainment, I know, —but one of the principal features of my entertainment is that it contains so many things that don't have anything to do with it.

—Artemus Ward.

13. SECOND INAUGURAL

Fellow Countrymen: At this second appearing to take the oath of the Presidential office, there is less occasion for extended address than there was at first. Then a statement somewhat in detail of a course to be pursued seemed fitting and proper. Now at the expiration of four years, during which public declarations have been constantly called forth on every point and phase of the great contest which absorbs the attention and engrosses the energies of the nation, little that is new could be presented. On the occasion corresponding to this, four years ago, all thoughts were anxiously directed to an impending civil war. All dreaded it; all sought to avoid it.

While the inaugural address was being delivered from this place, devoted altogether to saving the Union without war, insurgent agents were in the city seeking to destroy it with war, seeking to dissolve the Union and divide the effects of negotiation. Both parties deprecated war, but one of them would make war rather than let the nation survive, and the other would accept war rather than let it perish, and the war came. One-eighth of the whole population were colored slaves, not distributed generally over the Union, but localized in the Southern part of it. These slaves constituted a peculiar and powerful interest. All knew that this interest was somehow the cause of the war. To strengthen, perpetuate, and extend this interest was the object for which the insurgents would rend the Union by war, while the Government claimed no right to do more than to restrict the territorial enlargement of it. Neither party expected for the war the magnitude or the duration which it has already attained. Neither anticipated that the cause might cease with or even before the conflict itself should cease. Each looked for an easier triumph, and a result less fundamental and astounding.

Both read the same Bible and prayed to the same God, and each invoked His aid against the other. It may seem strange that any men should dare to ask a just God's assistance in wringing their bread from the sweat of other men's faces; but let us judge not, that we be not judged. The prayers of both could not be answered; that of neither has been answered fully. The Almighty has His own purpose.

Fondly do we hope, fervently do we pray, that this mighty scourge of war may speedily pass away. Yet, if God wills that

it continue until all the wealth piled by the bondsmen's two hundred and fifty years of unrequited toil shall be sunk, and until every drop of blood drawn with the lash shall be paid by another drawn with the sword, as was said three thousand years ago, so still it must be said, "the judgments of the Lord are true and righteous altogether." With malice toward none, with charity for all, with firmness in the right as God gives us to see the right, let us strive on to finish the work we are in, to bind up the nation's wounds, to care for him who shall have borne the battle and for his widow and his orphan, to do all which may achieve and cherish a just and lasting peace among ourselves and with all nations.

—A. Lincoln.

14. CROSSING THE BAR

Sunset and evening star, one clear call for me!
And may there be no moaning at the bar, when I put out to sea,
But such a tide as moving seems asleep, too full for sound and foam,
When that which drew from out the boundless deep turns again home.

Twilight and evening bell, and after that the dark!
And may there be no sadness of farewell, when I embark;
For tho' from out our bourne of Time and Place the flood may bear me far,
I hope to see my Pilot face to face when I have crossed the bar.

—Lord Tennyson.

15. NAPOLEON

A little while ago I stood at the grave of Napoleon—a magnificent tomb of gilt and gold, fit almost for a deity, dead, and gazed upon the sarcophagus of rare and nameless marble, where rest, at last, the ashes of that restless man. I leaned over the balustrade, and thought about the career of the greatest soldier of the modern world. I saw him walking upon the banks of the Seine, contemplating suicide; I saw him at Toulon; I saw him putting down the mob on the streets of Paris! I saw him at the head of the army of Italy; I saw him crossing the bridge at Lodi, with the tricolor in his hand; I saw him in the shadows of the Pyramids; I saw him conquer the Alps and mingle the eagle of France with the

eagles of the crags; I saw him at Marengo, at Ulm, and Austerlitz. I saw him in Russia, when the infantry of the snows and the cavalry of the wild beasts scattered his legions like winter's withered leaves. I saw him at Leipsic in defeat and disaster, driven back upon Paris before a million bayonets, plucked like a wild beast, banished at Elba. I saw him on the frightful field of Waterloo, where chance and fate combined to wreck the fortunes of their former king. And I saw him at lonely St. Helena, with his hands crossed behind him, looking out upon the sad and solemn sea.

And I thought of the widows and orphans he had made; of the tears that had been shed for his glory, and of the only woman who ever loved him, pushed from his heart by the cold hand of ambition. And I said I would rather have been a French peasant, and worn wooden shoes. I would rather have lived in a hut, with a vine growing over the door and the grapes growing purple in the amorous kisses of the autumn sun. I would rather have been that poor peasant, with my wife by my side knitting as the day died out of the sky, with my children upon my knees and their arms about me. I would rather have been this man and gone down to the tongueless silence of the dreamless dust, than to have been the imperial personation of force and murder known as Napoleon the Great.

—Robert G. Ingersoll.

16. "AMERICA FOR ME"[1]

'Tis fine to see the Old World, and travel up and down
Among the famous palaces and cities of renown,
To admire the crumbly castles and the statues of the kings,—
But now I think I've had enough of antiquated things.

So it's home again, and home again, America for me!
My heart is turning home again, and there I long to be,
In the land of youth and freedom beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

Oh, London is a man's town, there's power in the air;
And Paris is a woman's town, with flowers in her hair;

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And it's sweet to dream in Venice, and it's great to study Rome;
But when it comes to living there is no place like home.

I like the German fir-woods, in green battalions drilled;
I like the garden of Versailles with flashing fountains filled;
But, oh, to take your hand, my dear, and ramble for a day
In the friendly western woodland where Nature has her way!

I know that Europe's wonderful, yet something seems to lack:
The Past is too much with her, and the people looking back.
But the glory of the Present is to make the Future free,—
We love our land for what she is and what she is to be.

Oh, it's home again, and home again, America for me!
I want a ship that's westward bound to plough the rolling sea,
To the blessed Land of Room Enough beyond the ocean bars,
Where the air is full of sunlight and the flag is full of stars.

—Henry van Dyke.

17. SANDALPHON[1]

Have you read in the Talmud of old,
In the Legends the Rabbins have told
  Of the limitless realms of the air,
Have you read it,—the marvelous story
Of Sandalphon, the Angel of Glory,
  Sandalphon, the Angel of Prayer?

How, erect, at the outermost gate
Of the City Celestial he waits,
  With his feet on the ladder of light,
That, crowded with angels unnumbered,
By Jacob was seen, as he slumbered
  Alone in the desert at night?

The Angels of Wind and of Fire
Chant only one hymn, and expire
  With the song's irresistible stress;

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Expire in their rapture and wonder,
As harp-strings are broken asunder
  By the music they throb to express.

But serene in the rapturous throng,
Unmoved by the rush of the song,
  With eyes unimpassioned and slow,
Among the dead angels, and deathless
Sandalphon stands, listening breathless
  To sounds that ascend from below;—

From the spirits on earth that adore,
From the souls that entreat and implore
  In the fervor and passion of prayer;
From the hearts that are broken with losses,
And weary with dragging the crosses
  Too heavy for mortals to bear.

And he gathers the prayers as he stands,
And they change into flowers in his hands,
  Into garlands of purple and red;
And beneath the great arch of the portal,
Through the streets of the City Immortal
  Is wafted the fragrance they shed.

It is but a legend, I know,—
A fable, a phantom, a show,
  Of the ancient Rabbinical lore;
Yet the old medieval tradition,
The beautiful, strange superstition,
  But haunts me and holds me the more.

When I look from my window at night,
And the welkin above is all white,
  All throbbing and panting with stars,
Among them majestic is standing
Sandalphon the angel expanding
  His pinions in nebulous bars.

And the legend, I feel, is a part
Of the hunger and thirst of the heart,
The frenzy and fire of the brain,
That grasps at the fruitage forbidden,
The golden pomegranates of Eden,
To quiet its fever and pain.

—Henry W. Longfellow.

18. MAKERS OF THE FLAG

Delivered on Flag Day, 1914, before the employees of the Department of the Interior, Washington, D. C., by Franklin K. Lane, Secretary of the Interior.

This morning, as I passed into the Land Office, The Flag dropped me a most cordial salutation, and from its rippling folds I heard it say, "Good-morning, Mr. Flag-Maker."

"I beg your pardon, Old Glory," I said, "aren't you mistaken? I am not the President of the United States, nor a member of Congress, nor even a general in the army. I am only a Government clerk."

"I greet you again, Mr. Flag-Maker," replied the gay voice. "I know you well. You are the man who worked in the swelter of yesterday straightening out the tangle of that farmer's homestead in Idaho, or perhaps you found the mistake in that Indian contract in Oklahoma, or helped to clear that patent for the hopeful inventor in New York, or pushed the opening of that new ditch in Colorado, or made that mine in Illinois more safe, or brought relief to the old soldier in Wyoming. No matter; whichever one of these beneficial individuals you happen to be, I give you greeting, Mr. Flag-Maker."

I was about to pass on, when The Flag stopped me with these words:—

"Yesterday the President spoke a word that made happier the future of ten million peons in Mexico; but that act looms no larger on the flag than the struggle which the boy in Georgia is making to win the Corn Club prize this summer.

"Yesterday the Congress spoke a word which will open the door of Alaska; but the mother in Michigan worked from sunrise until

far into the night, to give her boy an education. She, too, is making the flag.

"Yesterday we made a new law to prevent financial panics, and yesterday, maybe, a school teacher in Ohio taught his first letters to a boy who will one day write a song that will give cheer to the millions of our race. We are all making the flag."

"But," I said impatiently, "these people were only working!"

Then came a great shout from The Flag:—

"The work that we do is the making of the flag.

"I am not the flag; not at all. I am but its shadow.

"I am whatever you make me, nothing more.

"I am your belief in yourself, your dream of what a people may become.

"I live a changing life, a life of moods and passions, of heartbreaks and tired muscles.

"Sometimes I am strong with pride, when men do an honest work, fitting the rails together truly.

"Sometimes I droop, for then purpose has gone from me, and cynically I play the coward.

"Sometimes I am loud, garish, and full of that ego that blasts judgment.

"But always I am all that you hope to be, and have the courage to try for.

"I am song and fear, struggle and panic, and ennobling hope.

"I am the day's work of the weakest man, and the largest dream of the most daring.

"I am the Constitution and the courts, statutes and the statute makers, soldier and dreadnaught, drayman and street sweep, cook, counselor, and clerk.

"I am the battle of yesterday, and the mistake of tomorrow.

"I am the mystery of the men who do without knowing why.

"I am the clutch of an idea, and the reasoned purpose of resolution.

"I am no more than what you believe me to be and I am all that you believe I can be.

"I am what you make me, nothing more.

"I swing before your eyes as a bright gleam of color, a symbol of yourself, the pictured suggestion of that big thing which makes this nation. My stars and my stripes are your dream and your

labors. They are bright with cheer, brilliant with courage, firm with faith, because you have made them so out of your hearts. For you are the makers of the flag and it is well that you glory in the making."

—Franklin K. Lane.

19. THE DAY IS DONE[1]

The day is done, and the darkness
  Falls from the wings of Night,
As a feather is wafted downward
  From an eagle in his flight.

I see the lights of the village
  Gleam through the rain and the mist,
And a feeling of sadness comes o'er me
  That my soul cannot resist:

A feeling of sadness and longing,
  That is not akin to pain,
And resembles sorrow only
  As the mist resembles the rain.

Come, read to me some poem,
  Some simple and heartfelt lay,
That shall soothe this restless feeling,
  And banish the thoughts of day.

Not from the grand old masters,
  Not from the bards sublime,
Whose distant footsteps echo
  Through the corridors of Time.

For, like strains of martial music,
  Their mighty thoughts suggest
Life's endless toil and endeavor;
  And to-night I long for rest.

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Read from some humbler poet,
  Whose songs gushed from his heart,
As showers from the clouds of summer,
  Or tears from the eyelids start;

Who, through long days of labor,
  And nights devoid of ease,
Still heard in his soul the music,
  Of wonderful melodies.

Such songs have power to quiet
  The restless pulse of care,
And come like the benediction
  That follows after prayer.

Then read from the treasured volume
  The poem of thy choice,
And lend to the rhyme of the poet
  The beauty of thy voice.

And the night shall be filled with music,
  And the cares that infest the day,
Shall fold their tents, like the Arabs,
  And silently steal away.

—Henry W. Longfellow.

20. BIBLE

Then shall the King say unto them on his right hand, Come ye blessed of my Father, inherit the kingdom of heaven prepared for you from the foundation of the world:

For I was an hungered and ye gave me meat: I was thirsty, and ye gave me drink; I was a stranger, and ye took me in:

Naked, and ye clothed me: I was sick, and ye visited me: I was in prison, and ye came unto me.

Then shall the righteous answer him, saying, Lord, when saw we thee an hungered and fed thee? or thirsty, and gave thee drink?

When saw we thee a stranger, and took thee in? or naked, and clothed thee?

Or when saw we thee sick, or in prison, and came unto thee?

And the King shall answer and say unto them, Verily, I say unto you, Inasmuch as ye have done it unto one of the least of these my brethren, ye have done it unto me.

Then shall he say also to them on the left hand, Depart from me, ye cursed, into everlasting fire, prepared for the devil and his angels:

For I was an hungered, and ye gave me no meat: I was thirsty, and ye gave me no drink:

I was a stranger, and ye took me not in: naked, and ye clothed me not: sick, and in prison, and ye visited me not.

Then shall they also answer him, saying, Lord, when saw we thee an hungered, or athirst, or a stranger, or naked, or sick, or in prison, and did not minister unto thee?

Then shall he answer them saying, Verily, I say unto you, Inasmuch as ye did it not to one of the least of these, ye did it not to me.

And these shall go away into everlasting punishment: but the righteous into life eternal.

—Matthew 25, 34–46.

21. BIBLE

Let not your hearts be troubled: ye believe in God, believe also in me.

In my Father's house are many mansions: if it were not so, I would have told you. I go to prepare a place for you.

And if I go, and prepare a place for you, I will come again, and receive you unto myself; that where I am there ye may be also.

And whither I go ye know, and the way ye know.

—John 14: 1–4.

22. AMERICA, THE BEAUTIFUL

Oh beautiful for spacious skies;
For amber waves of grain;
For purple mountain majesties
Above the fruited plain!
America! America!
God shed his grace on thee,
And crown thy good with brotherhood
From sea to shining sea.

Oh beautiful for pilgrim feet,
Whose stern impassioned stress,
A thoroughfare for freedom beat
Across the wilderness.
America! America!
God mend thine every flaw;
Confirm thy soul in self control:
Thy liberty in law.

Oh beautiful for heroes proved
In liberating strife;
Who more than self their country loved,
And mercy, more than life.
America! America!
May God thy gold refine,
Till all success be nobleness,
And every gain divine!

Oh beautiful for patriot dream
That sees beyond the years
Thine alabaster cities gleam
Undimmed by human tears!
America! America!
God shed his grace on thee;
And crown thy good with brotherhood,
From sea to shining sea!

—Katherine Lee Bates.

23. SHYLOCK'S HATRED OF ANTONIO

How like a fawning publican he looks!
I hate him for he is a Christian;
But more for that in low simplicity
He lends out money gratis and brings down
The rate of usance here with us in Venice.
If I can catch him once upon the hip,
I will feed fat the ancient grudge I bear him.
He hates our sacred nation; and he rails,
Even there where merchants most do congregate,
On me, my bargains, and my well-won thrift,
Which he calls interest. Cursed be my tribe,
If I forgive him!

—Merchant of Venice, i., 3.

24. SHYLOCK TO ANTONIO

You came to me, and you say,
"Shylock, we would have moneys:" you say so;
You, that did void your rheum upon my beard,
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit.
What should I say to you? Should I not say
"Hath a dog money? is it possible
A cur can lend three thousand ducats?" Or
Shall I bend low and in a bondsman's key,
With bated breath and whispering humbleness,
Say this,—
"Fair sir, you spit on me Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys"?

—Merchant of Venice, i., 3.

25. SHYLOCK'S JUSTIFICATION

He hath disgraced me, and hindered me half a million! laughed at my losses, mocked at my gains, scorned my nation, thwarted my bargains, cooled my friends, heated mine enemies; and what's his reason? I am a Jew. Hath not a Jew eyes? hath not a Jew hands, organs, dimensions, senses, affections, passions? fed with the same food, hurt with the same weapons, subject to the same diseases, healed by the same means, warmed and cooled by the same winter and summer, as a Christian is? If you prick us, do we not bleed? If you tickle us, do we not laugh? If you poison us, do we not die? and if you wrong us, shall we not revenge? If we are like you in the rest, we will resemble you in that. If a Jew wrong a Christian, what is his humility? Revenge. If a Christian wrong a Jew, what should his sufferance be by Christian example? Why, revenge.

—Merchant of Venice, iii, 1.

26. THE HOMES OF THE PEOPLE

I went to Washington the other day, and I stood on the Capitol Hill; my heart beat quick as I looked at the towering marble of my country's Capitol and a mist gathered in my eyes as I thought of

its tremendous significance, of the armies and the treasury, and the judges and the President, and the Congress and the courts, and all that was gathered there. And I felt that the sun in all its course could not look down on a better sight than that majestic home of a republic that had taught the world its best lessons of liberty. And I felt that if honor and wisdom and justice abided therein, the world would at least owe that great house in which the ark of the covenant of my country is lodged, its final uplifting and its regeneration.

Two days afterward I went to visit a friend in the country, a modest man, with a quiet country home. It was just a simple, unpretentious house, set about with big trees, encircled in meadow and field rich with the promise of harvest. The fragrance of the pink and holly-hock in the front yard was mingled with the aroma of the orchard and of the gardens, and resonant with the cluck of poultry and the hum of bees.

Inside was quiet, cleanliness, thrift, and comfort. There was the old clock that had welcomed, in steady measure, every newcomer to the family, that had ticked the solemn requiem of the dead, and had kept company with the watcher at the bedside. There were the big, restful beds and the old open fireplace, and the old family Bible, thumbed with the fingers of hands long since still, and wet with the tears of eyes long since closed, holding the simple annals of the family and the heart and the conscience of the home.

Outside, there stood my friend, the master, a simple, upright man, with no mortgage on his roof, no lien on his growing crops, master of his land and master of himself. There was his old father, an aged trembling man, but happy in the heart and home of his son. And as they started to their home, the hands of the old man went down on the young man's shoulder, lying there the unspeakable blessing of the honored and grateful father and ennobling it with the knighthood of the fifth commandment.

And as they reached the door the old mother came with the sunset falling fair on her face, and lighting up her deep, patient eyes, while her lips, trembling with the rich music of her heart, bade her husband and son welcome to their home. Beyond was the house-wife, busy with her household cares, clean of heart and conscience, the buckler and helpmate of her husband. Down the lane came the children, trooping home after the cows, seeking as truant birds do the quiet of their home nest.

And I saw the night come down on that house, falling gently as the wings of the unseen dove. And the old man—while a startled bird called from the forest, and the trees were shrill with the cricket's cry, and the stars were swarming in the sky—got the family around him, and taking the old Bible from the table, called them to their knees, the little baby hiding in the folds of its mother's dress, while he closed the record of the simple day by calling down God's benediction on that family and on that home. And while I gazed, the vision of that marble Capitol faded. Forgotten were its treasures and its majesty, and I said, "Oh, surely here in the homes of the people are lodged at last the strength and responsibility of this government, the hope and the promise of this republic."

—Henry W. Grady.

27. KING ROBERT OF SICILY[1]

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Appareled in magnificant attire,
With retinue of many a knight and squire,
On St. John's eve, at vespers, proudly sat
And heard the priests chant the Magnificat.
And as he listened, o'er and o'er again
Repeated, like a burden or refrain,
He caught the words, *"Deposuit potentates*
De sede et exaltavit humiles;"
And slowly lifting up his kingly head,
He to a learned clerk beside him said,

"What mean these words?" The clerk made answer meet
"He puts down the mighty from their seat,
And has exalted them of low degree."
Thereat King Robert muttered scornfully,
" 'Tis well that such seditious words are sung
Only by priests and in the Latin tongue;
For unto priests and people be it known,

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There is no power can push me from my throne!"
And leaning back, he yawned and fell asleep,
Lulled by the chant monotonous and deep.

When he awoke it was already night;
The church was empty and there was no light,
Save where the lamps, that glimmering few and faint
Lighted a little space before some saint.
He started from his seat and gazed around,
But saw no living thing and heard no sound.
He groped towards the door, but it was locked;
He cried aloud, and listened, and then knocked,
And uttered awful threatenings and complaints,
And imprecations upon men and saints,
The sound re-echoed from the roofs and walls
As if dead priests were laughing in their stalls.

At length the sexton, hearing from without
The tumult of the knocking and the shout,
And thinking thieves were in the house of prayer,
Came with his lantern, asking, "Who is there?"
Half choked with rage, King Robert fiercely said,
"Open: 'tis I, the King! Art thou afraid?"
The frightened sexton, muttering with a curse,
"This is some drunken vagabond, or worse!"
Turned the great key and flung the portal wide;
A man rushed by him at a single stride,
Haggard, half naked, without hat or cloak,
Who neither turned, nor looked at him, nor spoke,
But leaped into the blackness of the night
And vanished like a specter from his sight.

Robert of Sicily, brother of Pope Urbane
And Valmond, Emperor of Allemaine,
Despoiled of his magnificent attire,
Bareheaded, breathless, and besprent with mire,
With sense of wrong and outrage desperate,
Strode on and thundered at the palace gate;
Rushed through the court-yard, thrusting in his rage

To right and left each seneschal and page,
And hurried up the broad and sounding stair,
His white face ghastly in the torch's glare.
From hall to hall he passed with breathless speed;
Voices and cries he heard, but did not heed,
Until at last he reached the banquet room,
Blazing with light and breathing with perfume.

There on the dais sat another king,
Wearing his robes, his crown, his signet-ring,
King Robert's self in feature, form and height,
But all transfigured with angelic light!
It was an Angel; and his presence there
With a divine effulgence filled the air.

A moment speechless, motionless, amazed,
The throneless monarch on the Angel gazed,
Who met his look of anger and surprise
With the divine compassion of his eyes;
Then said, "Who art thou? and why com'st thou here?"
To which King Robert answered with a sneer,
"I am the King, and come to claim my own
From an imposter, who usurps my throne!"
And suddenly, at these audacious words,
Up sprang the angry guests, and drew their swords!
The Angel answered with unruffled brow,
"Nay, not the King, but the King's Jester, thou
Henceforth shalt wear the bells and scalloped cape,
And for thy counsellor shalt lead an ape;
Thou shalt obey my servants when they call,
And wait upon my henchmen in the hall!"
Deaf to King Robert's threats and cries and prayers,
They thrust him from the hall and down the stairs;
A group of tittering pages ran before,
And as they opened wide the folding-door,
His heart failed, for he heard, with strange alarms,
The boisterous laughter of the men-at-arms,
And all the vaulted chambers roar and ring
With the mock plaudits of "Long live the King!"

Next morning, waking with the day's first beam,
He said within himself, "It was a dream!"
But the straw rustled as he turned his head,
There were the cap and bells beside his bed,
Around him rose the bare, discolored walls,
Close by, the steeds were champing in their stalls,
And in the corner, a revolting shape,
Shivering and chattering sat the wretched ape.
It was no dream; the world he loved so much
Had turned to dust and ashes at his touch!

Days came and went; and now returned again
To Sicily the old Saturnian reign;
Under the Angel's goverance benign
The happy island danced with corn and wine,
And deep within the mountain's burning breast
Enceladus, the giant, was at rest.

Meanwhile King Robert yielded to his fate,
Sullen and silent and disconsolate,
Dressed in the motley garb that Jesters wear,
With look bewildered and a vacant stare,
Close shaven above the ears, as monks are shorn,
By courtiers mocked, by pages laughed to scorn,
His only friend the ape, his only food
What others left,—he still was unsubdued.
And when the Angel met him on his way,
And half in earnest, half in jest, would say,
Sternly, though tenderly, that he might feel
The velvet scabbard held a sword of steel,
"Art thou the King?" the passion of his woe
Burst from him in resistless overflow,
And lifting high his forehead he would fling
The haughty answer back, "I am, I am the King!"

Almost three years were ended; when there came
Ambassadors of great repute and name
From Valmond, Emperor of Allemaine,
Unto King Robert, saying that Pope Urbane

By letters summons them forthwith to come
On Holy Thursday to his city of Rome.
The Angel with great joy received his guests,
And gave them presents of embroidered vests,
And velvet mantlets with rich ermine lined,
And rings and jewels of the rarest kind.
Then he departed with them o'er the sea
Into the lovely land of Italy,
Whose loveliness was more resplendent made
By the mere passing of that cavalcade,
With plumes, and cloaks, and housings, and the stir
Of jeweled bridle and of golden spur.

And lo, among the menials, in mock state,
Upon a piebald steed, with shambling gait,
His cloak of fox-tails flapping in the wind,
The solemn ape demurely perched behind,
King Robert rode, making huge merriment
In all the country towns through which they went.

The Pope received them with great pomp and blare
Of bannered trumpets, on Saint Peter's square,
Giving his benediction and embrace,
Fervent, and full of apostolic grace.

While with congratulations and with prayers
He entertained the Angel unawares,
Robert, the Jester, bursting through the crowd,
Into their presence rushed, and cried aloud,
"I am the King! Look and behold in me
Robert, your brother, King of Sicily!
This man who bears my semblance to your eyes,
Is an imposter in a king's disguise.
Do you not know me? does no voice within
Answer my cry, and say we are akin?"
The Pope in silence, but with troubled mien,
Gazed at the Angel's countenance serene;
The Emperor, laughing, said, "It is strange sport
To keep a madman for thy Fool at court!"

And the poor baffled Jester in disgrace
Was hustled back among the populace.

In solemn state the Holy Week went by,
And Easter Sunday gleamed upon the sky;
The presence of the Angel, with its light,
Before the sun rose, made the city bright,
And with new fervor filled the hearts of men,
Who felt that Christ indeed has risen again.
Even the Jester on his bed of straw,
With haggard eyes the unwonted splendor saw;
He felt within a power unfelt before,
And kneeling humbly on his chamber floor,
He heard the rushing garments of the Lord
Sweep through the silent air, ascending heavenward.

And now the visit ending and once more
Valmond returning to the Danube's shore,
Homeward the Angel journeyed, and again
The land was made resplendent with his train
Flashing along the towns of Italy
Unto Salerno, and from thence by sea.
And when once more within Palermo's wall,
And seated on the throne in his great hall,
He heard the Angelus from convent towers,
As if a better world conversed with ours,
He beckoned to King Robert to draw nigher,
And with a gesture bade the rest retire;
And when they were alone, the Angel said,
"Art thou the King?" Then bowing down his head,
King Robert crossed both hands upon his breast,
And meekly answered him: "Thou knowest best!
My sins as scarlet are; let me go hence,
And in some cloister's school of penitence,
Across those stones, that pave the way to heaven,
Walk barefoot, till my guilty soul be shriven!"

The Angel smiled, and from his radiant face
A holy light illumined all the place,

And through the open window, loud and clear,
They heard the monks chant in the chapel near,
Above the stir and tumult of the street:
"He has put down the mighty from their seat,
And has exalted them of low degree!"
And through the chant a second melody
Rose like the throbbing of a single string:
"I am an Angel, and thou art the King!"
King Robert, who was standing near the throne,
Lifted his eyes, and lo! he was alone!
But all appareled as in days of old,
With ermined mantle and with cloth of gold;
And when his courtiers came, they found him there
Kneeling upon the floor, absorbed in silent prayer.

—Henry W. Longfellow.

28. THE SONS OF THE WIDOW

'Ave you 'eard o' the Widow at Windsor
With a hairy gold crown on 'er 'ead?
She 'as ships on the foam—she 'as millions at 'ome,
An' she pays us poor beggars in red.
(Ow, poor beggars in red!)
There's 'er nick on the cavalry 'orses,
There's 'er mark on the medical stores—
An' 'er troopers you'll find with a fair wind be'ind
That takes us to various wars.
(Poor beggars—barbarious wars!)
Then 'ere's to the Widow at Windsor,
An' 'ere's to the stores an' the guns,
The men an' the 'orses what makes up the forces
O' Missis Victorier's sons.
(Poor beggars!—Victorier's sons!)

Walk wide o' the Widow at Windsor,
For 'alf o' creation she owns;
We 'ave brought 'er the same with the sword an' the flame,
An' we've salted it down with our bones.
(Poor beggars!—it's blue with our bones!)

Hands off o' the sons o' the Widow,
  Hands off o' the goods in 'er shop,
For the Kings must come down an' the Emperors frown
  When the Widow at Windsor says "Stop!"
    (Poor beggars!—we're sent to say "Stop!")
Then 'ere's the Lodge o' the Widow,
  From the Pole to the tropics it runs—
To the Lodge that we tile with the rank an' the file,
  An' open in forms with the guns.
    (Poor beggars!—it's always them guns!)

We 'ave 'eard o' the Widow at Windsor
  It's safest to let 'er alone:
For 'er sentries we stand by the sea an' the land
  Wherever the bugles are blown.
    (Poor beggars!—an' don't we get blown!)
Take 'old o' the wings o' the mornin',
  An' flop round the earth till you're dead;
But you won't get away from the tune that they play
  To the bloomin' old rag over'ead.
    (Poor beggars!—it's 'ot over'ead!)
Then 'ere's to the sons o' the Widow,
  Wherever, 'owever they roam.
'Ere's all they desire, an' if they require
  A speedy return to their 'ome.
    (Poor beggars!—they'll never see 'ome!)

—Rudyard Kipling.

29. "TOMMY"

I went into a public-'ouse to get a pint o' beer.
The publican 'e up an' sez, "We serve no redcoats here."
The girls be'ind the bar they laughed an' giggled fit to die,
I outs into the street again, an' to myself sez I:
  O it's Tommy this, an' Tommy that, an' "Tommy, go away;"
  But it's "Thank you, Mister Atkins," when the band begins to play,
  The band begins to play, my boys, the band begins to play.
  O it's "Thank you, Mister Atkins," when the band begins to play.

I went into a theater as sober as could be.
They gave a drunk civilian room, but 'adn't none for me;
They sent me to the gallery or round the music-'alls,
But when it comes to fightin', Lord, they'll shove me in the stalls.
For it's Tommy this, an' Tommy that, an' "Tommy, wait outside;"
But it's "Special train for Atkins," when the trooper's on the tide.
The troopship's on the tide, my boys, the troopship's on the tide.
O it's "Special train for Atkins," when the trooper's on the tide.

O makin' mock o' uniforms that guard you while you sleep
Is cheaper than them uniforms, an' they're starvation cheap;
An' hustlin drunken sodgers when they're goin' large a bit
Is five times better business than paradin' in full kit.
Then it's Tommy this, an' Tommy that, an' "Tommy, 'ow's yer soul?"
But it's "Thin red line of 'eroes" when the drums begin to roll,
The drums begin to roll, my boys, the drums begin to roll.
It's a "Thin red line of 'eroes" when the drums begin to roll.

We aren't no thin red 'eroes, nor we aren't no blackguards too,
But single men in barricks, most remarkable like you;
An' if sometimes our conduck isn't all your fancy paints,
Why, single men in barricks don't grow into plaster saints.
While it's Tommy this, an' Tommy that, an' "Tommy, fall be'ind,"
But it's "Please to walk in front, sir," when there's trouble in the wind.
There's trouble in the wind, my boys, there's trouble in the wind.
An' it's "Please to walk in front, sir," when there's trouble in the wind.

You talk o' better food for us, an' schools, an' fires, 'an' all:
We'll wait for extry rations if you treat us rational,
Don't mess about the cook-room slops, but prove it to our face
The Widow's uniform is not the soldier-man's disgrace.
For it's Tommy this, an' Tommy that, an' "Chuck him out, the brute!"

But it's "Savior of 'is country" when the guns begin to shoot;
An' it's Tommy this, an' Tommy that, an' anything you please,
An' Tommy ain't a bloomin' fool—you bet that Tommy sees!
—Rudyard Kipling.

30. THE BRAVEST BATTLE[1]

The bravest battle that ever was fought!
Shall I tell you where and when?
On the maps of the world you will find it not;
'Twas fought by the mothers of men.

Nay, not with cannon or battle shot,
With sword or nobler pen!
Nay, not with eloquent word or thought,
From mouths of wonderful men.

But deep in a walled-up woman's heart,
A woman that would not yield,
But bravely, silently bore her part—
Lo! there is that battlefield.

No marshalling troop, no bivouac song;
No banner to gleam and wave;
But, oh! these battles they last so long,
From babyhood to grave.

Yet, faithful still as a bridge of stars,
She fights in her walled-up town—
Fights on and on in the endless wars;
Then, silent, unseen, goes down.

O ye, with banners and battle shot,
And soldiers to shout and praise,
I tell you the kingliest victories fought
Are fought in those silent ways.

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O spotless woman in a world of shame!
With splendid and silent scorn,
Go back to God as white as you came,
The kingliest warrior born.

—Joaquin Miller.

31. VALUES[1]

Never again will it be forgotten that Nations have souls. The efficiency of Germany was well-nigh flawless; but its psychology, its sense of soul values, was rotten, and lost them the Great War!

The efficiency expert said to the employer of labor: "I have carefully and successfully analyzed the movements necessary in laying brick. I have simplified the process so as to eliminate every unessential motion. I have reduced to a minimum the muscular energy required. I can easily convince you of the deplorable waste of energy in the old go-as-you-please manner of brick-laying. I can absolutely promise that, if you adopt my method and require your men to learn it and use it according to instructions, the cost of brick-laying will be materially reduced, and the men will have shorter hours, easier work, and better pay."

"Why, man," said the employer, "these are the very things which labor has been insistently demanding for these many years. Inability to grant them and still make a reasonable profit in my business as a contractor has been the cause of innumerable strikes, riots, and bitter discontent on the part of labor; and of lock-outs, importations of strike breakers and perpetual anxiety on my part. If you can make good on your claims, the problem of labor versus capital has been solved, and the world will arise and call you blessed! We shall inaugurate your system at once."

Now, as a matter of fact, the efficiency expert was entirely correct, in every one of his statements. The work was easier, the hours were shortened and the amount accomplished per hour was so far above that attained by the old method that the employer was easily able to very materially increase the daily wage. The results were simply astonishing, and a brighter day seemed to have dawned.

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[1] Used by special permission of the author.

But, to the amazement of the world, the labor unions began to protest and finally put a veto on the whole scheme.

What was the matter? I very much doubt whether the unions could present a coherent and plausible answer to this query. The men simply did not like it and wanted no more of it.

The key to the answer to this question, and innumerable others, is found in the following quotation from Carlton H. Parker, the brilliant young economist whose untimely death was a real loss to the world. He says:

"The dynamic psychology of to-day describes the present civilization as a repressive environment. For a great number of its inhabitants a sufficient self-expression is denied."

Let us put it in another way. Self-expression is one of the most fundamental of all human instincts; more basic than the desire for money, easy work, or shorter hours. Self-expression is the insistent demand of each individual soul. It is as necessary to the soul as breathing is to the body.

The efficiency expert was right, just as the Kaiser was right, from every material standpoint. Each, however, made the fatal mistake of ignoring soul values.

The Kaiser forgot that nations have souls. The efficiency expert forgot that workmen have souls. He reduced them to smooth-running machines, wonderfully effective machines too; but he took the joy and all possible pride and individuality out of their work. They hardly knew what was wrong, but they simply did not like it and finally refused it. They were, perhaps unconsciously, but nevertheless profoundly, wise.

The thwarting of this basic desire, or let us call it need, of self-expression is the cause of most of the economic disturbances and unrest of to-day. It seems bound to increase with the growing complexity of civilization, and no mere material gain in wage or bodily comfort can offset it.

This fact is well illustrated by a conversation between my mother and one of her protégés, a negro washerwoman who had been a slave. Freedom, however, had brought grinding poverty, hard work, and much discomfort. She stood over her washtub in her little tumble-down shanty, in a stifling atmosphere and surrounded by numerous pickaninnies, swarms of flies and dirt everywhere.

My mother said: "Mandy, I sometimes wonder if you do not

long for the old times when your master—who was a good man, you say—gave you plenty to eat, good clothes, a nice little cabin, and saw to it that you were comfortable and did not work too hard."

"Yas-m, yas'm, Mrs. Nuttin'. Ole massa was sholy good to his niggahs, jess like you say. We had plenty to eat, 'nuff to wear; an', my Lord, I nevah worked like dis heah in all my life befo'. But I wouldn't go back, kase I shorely does lub my dirty little bit of freedom!"

There you have the cry of the soul that is at the bottom of strikes, all revolutions, all industrial disturbances. And it will not down.

This poor, ignorant black woman, toiling, sweating amidst flies, pickaninnies, and dirt, will not barter her pitiful little bit of freedom for the food, clothing, and bodily comforts of servitude. She has learned something of soul values by her own bitter experience and she will not give them up.

Since man first became a living soul, nay, before the cry became articulate, freedom, the right of self-expression has ever been the pearl of great price for which all men, in all ages, have been willing to barter everything, even life itself.

Here, then, it seems to me, is the one great, overshadowing, irrepressible conflict. As civilization advances and the struggle for life becomes fiercer and ever more complex, mass action seems more and more imperative. Men are forced to combine to defend their rights. Clans, tribes, nations, and states arise, each more complex than its predecessor. United action, or mass action, means laws, and laws mean giving up of individual rights for the common good. Then within the nation itself classes arise, each with interests opposed to others. Guilds and trades unions become strong; and, being strong, are more and more aggressive, more and more arrogant. The laborer finds his freedom, his self-expression restricted or ignored by his employer, and turns for relief to his union. Here again he finds self-expression denied him, finds himself the slave of the very agency that he has created for his own protection.

The walking delegate is as cruel, and usually more ignorant, than the boss he has been taught to call his enemy. The more perfect the machine which labor has constructed, the more complete is its servitude. This machine, this guild or union, takes little account of real soul values, although its constant cry is for freedom! In

the name of freedom the laborer must restrict his output and deprive himself of the possibility of bettering his condition. He must admit his earning capacity by limiting his hours. He must do no kind of work not permitted by his union. He must be a machine, with no initiative, no joy in his work, no incentive to do good work, no soul of his own. In any event, the seemingly necessary mass action, even if it results in better wages, better hours, better working conditions, does not meet the need of his soul for self-expression, and his individuality is smothered.

In self-defense the employers also unite for mass action or class action. Two mighty forces are thus created and brought face to face as enemies, and the deadly conflict of class against class arises within the nation.

A great people, tried beyond endurance by the most autocratic of all emperors, throws off the yoke, slaughters its rulers, in the name of freedom. The most extreme and violent of the long-oppressed people rise to the top, and in the name of freedom inaugurate a rule of terror in which no vestige of freedom remains; and we see the Soviet Russia of to-day, a tyranny more terrible than that of the Czars.

That which started out as a mass action in the sacred name of freedom results in the abject slavery of these same masses. Soul values are utterly extinct. There is no God, no religion, no family rights, no individual rights; nothing but brute force reigning by bloody terror alone.

Have we come to an *impasse*? Does the complexity of advancing civilization demand class action, and does class action demand the smothering of self-expression?

Does the cry of freedom make imperative mass action against the oppressor only to lead a people into worse slavery in which the soul of a nation is crucified?

Your speaker is no sociologist and knows little about political economy; and you are probably amazed at his temerity in discussing matters rightly belonging to these fields; he is simply a biologist. But he begs to call your attention to the fact often forgotten that biology lies at the basis of all matters pertaining to living things, including man himself. Its laws underlie, are the substructure, in fact, of sociology, political economy, and even philosophy. Any system that ignores or violates these laws is fore-

doomed to failure just as surely as man is an animal and a product of evolution, indeed its supreme achievement.

I believe that biology has a message that may be of value to our brothers in the field of sociology and political economy. It seems to me possible to point out the fundamental biological error that has led to disaster in the well-meant attempts at adjustment in the labor situation, as well as the underlying fallacy in the various forms of socialism, communism, and even the tragedy of Bolshevik Russia.

As a biologist it seems to me possible to point out the seat of disease in the body politic, to diagnose the trouble. The remedy lies in the province of political economy, sociology, and religion, a realm into which the present speaker would not feel justified in further intruding.

All progress in the evolution of living things is based upon what is called individual variation. In the lower forms this variation is almost purely physical, and the selecting out of these favorable variations by the process of what Darwin has so aptly called Natural Selection has resulted, we believe, in the better fitting of the organisms to their environment, and continual improvement, or evolution.

Most of the lower forms of life, possibly even the lowest, exhibit certain characteristic activities which constitute the "behavior" of animals. There is individual variation in behavior as well as in other matters, and behavior is improved and more nicely adjusted to the environment and becomes more complicated along with the organism itself; and this adjustment is done by natural selection favoring those animals which exhibit an improvement over the average of the behavior of their kind. Even the lower forms, therefore, have an individualism not only physical but psychical. And Nature encourages this individualism by carefully selecting and preserving the best. She has never encouraged her children to cut down their behavior to the average level of that of the species, but has always placed a premium on superior behavior; or, if you please, superior individualism.

Man is subject to the same laws as his more lowly brothers, and he, too, has developed a behavior that is vastly more complex, but still not differing greatly in kind, than that of lower forms. There is not only physical behavior, but also psychical behavior. Indi-

vidual intellectual differences are perhaps the most variable of all, and they constitute the material from which improvement of the race must come in the future as well as in the past.

In the sense employed in this discussion the soul of man is his essential self, or ego, the sum of all his mental and moral attributes including those small but really important individual characteristics which go to make the real man, or self. As I said before, self-expression is one of the strongest, most primitive and most imperative of our so-called ''instincts''; and our racial progress thus far has been based on the selection and preservation of those types of ego best fitted to man's environment. They are humanity's most valuable asset, its main reliance in the past, its real hope for the future!

Now the fallacy, the basal error, involved in such efficiency schemes as we have described, trades unionism, autocracy, communism, socialism, and bolshevism, is that they all try to level man down to the average, instead of encouraging and utilizing to the utmost the expression of individualism, or what Parker called ''self-expression''. They have denied one of the most fundamental and vital instincts and violated one of the most important of all natural laws, the law of Natural Selection. They have reckoned with every element in their problem except the most important and most vital of them all—soul values!

In my opinion this is enough to explain the more or less complete failure of all of these systems, and until soul value, self-expression, is recognized as of primary importance, the problem is hopeless from the strictly biological standpoint.

. . . .

Young men and women of the graduating class:

Each one of you stands to-day in the market-place of the world to make an investment, and that investment is your life. You cannot withhold it; you must spend it in some way. Your birthright is your self, your soul. Will you sell it for a mess of pottage, or will you invest shrewdly, thoughtfully, wisely, with an aim to secure a return in real values, in soul values?

It is my firm belief that each one of you, with few exceptions, can get from life the thing that you most desire; that you can, within reasonable limits, attain your highest ambition—if you will pay the price.

Any one of you can become wealthy, if that is the supreme good for which you will give up everything else. You can attain power, if you will pay the price that the world demands for power. You stand before the bargain counter of the world. In what will you invest your life?

I venture to suggest a few good lines of investment which will return dividends in real soul values.

Invest in a sound body; for it is the only efficient instrument of a sound mind.

Invest in friendship; for the friendless man, though a millionaire, is but a pauper. "The friends thou hast, and their adoption tried, grip them to thy soul with hooks of steel."

Invest in love; for as Drummond has said, "Love is the greatest thing in the world." For this investment, if made wisely, will secure for you a happiness that is nearer Heaven than any other on earth.

Invest in congenial work; for it is better to make a living at what you enjoy than to secure wealth in doing what you dislike. Then face your work with courage and confidence and remember that the most notable successes are achieved by doing that which men say cannot be done!

Invest in service; for that is the secret of contentment and real soul power. "Whosoever of you will be the chiefest, let him be the servant of all."

Invest in religion; for only "the fool hath said in his heart, 'There is no God'."

And finally, I charge you in the name of your Alma Mater, to see to it that you are your own master, that your life expresses your very self! "To thine own self be true."

See to it that, whatever befalls, you can stand erect before your fellow-men and say: "I am the master of my fate. I am the Captain of my soul!"

And when the westering sun gilds the evening of your life, you will be content; for you have bartered wisely, and have gathered imperishable wealth—the riches of the soul.

—C. C. Nutting.

32. ACRES OF DIAMONDS[1]

Ladies and Gentlemen:—The title of this lecture originated away back in 1869. When going down the Tigris River, we hired a guide from Bagdad to show us down to the Arabian Gulf. That guide whom we employed resembled the barbers we find in America. That is, he resembled the barbers in certain mental characteristics. He thought it was not only his duty to guide us down the river, but also to entertain us with stories; curious and weird, ancient and modern, strange and familiar; many of them I have forgotten, and I am glad I have. But there was one which I recall tonight. The guide grew irritable over my lack of appreciation, and as he led my camel by the halter he introduced his story by saying: "This is a tale I reserve for my particular friends." So I then gave him my close attention. He told me that there once lived near the shore of the river Indus, toward which we were then traveling, an ancient Persian by the name of Al Hafed. He said that Al Hafed owned a large farm, with orchards, grain fields and gardens; that he had money at interest, had a beautiful wife and lovely children, and was a wealthy and contented man. Contented because he was wealthy, and wealthy because he was contented.

One day there visited this old Persian farmer one of those ancient Buddhist priests, one of the wise men of the East, who sat down by Al Hafed's fireside and told the old farmer how this world was made. He told him that this world was once a great bank of fog, and that the Almighty thrust His finger into this bank of fog, and began slowly to move his finger around, and then increased the speed of his finger until he whirled this bank of fog into a solid ball of fire; and as it went rolling through the universe, burning its way through other banks of fog, it condensed the moisture, until it fell in floods of rain upon the internal fires, bursting the cooling crust, threw up the mountains, and the hills, and the valleys of this wonderful world of ours. "And," said the old priest, "if this internal melted mass burst forth and cooled very quickly it became granite, if it cooled more slowly it became copper; if it cooled less quickly, silver; less quickly, gold; and after gold, diamonds were made." Said the old priest, "A diamond is a congealed drop of sunlight." That statement is literally true.

[1] Used by permission.

And the old priest said another very curious thing. He said that a diamond was the last and the highest of God's mineral creations, as a woman is the last and highest of God's animal creations. That is the reason, I suppose, why the two have such a liking for each other.

The old priest told Al Hafed if he had a diamond the size of his thumb, he could purchase a dozen farms like his. "And," said the priest, "if you had a handful of diamonds, you could purchase kingdoms, and place your children upon thrones, through the influence of your great wealth."

Al Hafed heard all about the diamonds that night, and went to bed a poor man. He wanted a whole mine of diamonds. Early in the morning he sought the priest and awoke him. Well, I know, by experience, that a priest is very cross when awakened early in the morning.

Al Hafed said: "Will you tell me where I can find diamonds?"

The priest said: "Diamonds? What do you want of diamonds?"

Said Al Hafed: "I want to be immensely rich."

"Well," said the priest, "if you want diamonds, all you have to do is go and find them, and then you will have them."

"But," said Al Hafed, "I don't know where to go."

"If you will find a river that runs over white sands, between high mountains, in those white sands you will always find diamonds," answered the priest.

"But," asked Al Hafed, "do you believe there is such a river?"

"Plenty of them; all you have to do is just go where they are."

"Well," said Al Hafed, "I will go."

So he sold his farm; collected his money that was at interest; left his family in charge of a neighbor, and away he went in search of diamonds.

He began his search, very properly, at the Mountains of the Moon. Afterwards he came around into Palestine, and then wandered on into Europe. At last, when his money was all gone and he was in rags, poverty and wretchedness, he stood on the shore at Barcelonia, in Spain, when a great tidal wave swept through the pillars of Hercules; and the poor, starving, afflicted stranger could not resist the awful temptation to cast himself into that incoming tide; and he sank beneath its foaming crest, never to rise in this life again.

When the old guide had told me that story, he stopped the camel I was riding upon and went back to arrange the baggage on another camel, and I had an opportunity to muse over his story. And I asked myself this question: "Why did this old guide reserve this story for his particular friends?" But when he came back and took up the camel's halter once more, I found that was the first story I ever heard wherein the hero was killed in the first chapter. For he went on into the second chapter, just as though there had been no break.

Said he: "The man who purchased Al Hafed's farm, led his camel out into the garden to drink, and as the animal put his nose into the shallow waters of the garden brook, Al Hafed's successor noticed a curious light flash from the white sands of the stream. Reaching in he pulled out a black stone containing a strange eye of light. He took it into the house as a curious pebble and putting it on the mantel that covered the central fire went his way and forgot all about it.

"But not long after that that same old priest came to visit Al Hafed's successor. The moment he opened the door he noticed the flash of light. He rushed to the mantel and said:—

"'Here is a diamond! Here is a diamond! Has Al Hafed returned?'

"'Oh, no, Al Hafed has not returned and we have not heard from him since he went away, and that is not a diamond. It is nothing but a stone we found out in our garden.'

"'But,' said the priest, 'I know a diamond when I see it. I tell you that is a diamond.'

"Then together they rushed out into the garden. They stirred up the white sands with their fingers, and there came up other more beautiful, more valuable gems than the first.

"Thus," said the guide,—and friends, it is historically true,—"was discovered the diamond mines of Golconda, the most valuable diamond mines in the history of the ancient world."

Well, when the guide had added the second chapter to his story, he then took off his Turkish red cap, and swung it in the air to call my special attention to the moral; those Arab guides always have morals to their stories.

He said to me: "Had Al Hafed remained at home, and dug in his own cellar, or underneath his own wheat field, instead of wretch-

edness, starvation, poverty, and death in a strange land, he would have had *acres of diamonds.*''

Acres of diamonds! For every acre of that old farm, yes, every shovelful, afterwards revealed the gems which have since decorated the crowns of monarchs.

When the guide had added the moral to this story, I saw why he reserved it for his particular friends. But I didn't tell him that I could see it. It was that mean old Arab's way of going around a thing, and saying indirectly what he didn't dare say directly; that in his private opinion ''There was a certain young man traveling down the Tigris River, who might better be at home, in America.''

—Russell Herrman Conwell.

APPENDIX

1. LANGUAGE[1]

Theory that Language is a Special Creation.

The question of the origin of language is a question which has been much discussed and variously answered from the earliest times. Language is so distinctly a human function that it has often been regarded as a special endowment of man, given to him by special creation.

The Special Creation Theory Gives Way to Naturalistic Explanations.

The special creation theory of the origin of language ignores, however, certain facts which are too obvious to be set aside. It ignores the fact that animals have the ability to make certain vocal sounds which they utilize for purposes of communication with each other. We cannot explain how it is that animals have modes of expression so closely related to human language without, at the some time, recognizing the natural origin of language itself. Furthermore, the processes of human expression are constantly undergoing changes and developments which are so natural and so definite in their character that it seems improbable that language ever failed to exhibit development. If the principles under which language as we know it is developing, can be ascertained, it is reasonable to project these laws back of the historical period and to assume that the beginnings of language were also under the regular laws of development. The creation theory has, therefore, gradually given way to various theories which attempt to give a naturalistic explanation of language.

The Imitation Theory Only a Partial Explanation.

It has sometimes been held that language originated from the tendency to imitate sounds. This theory, while it would explain certain of the special forms of words, cannot give any adequate account of the way in which an imitating individual develops the power to use his imitations for purposes of speech. There are a

[1] From *Psychology* by Professor Charles Hubbard Judd, copyright by Ginn and Co. Used by special permission of author and holders of copyright.

number of different animals that are capable of a wide range of imitation, but they have never developed a language, as has man. This is clear evidence that the essence of language is not to be found in imitation, but rather in the use to which the imitative power is put.

The Interjection Theory Also Partial.

It has also been suggested that language developed out of the interjections which man naturally used in his most primitive stage of development. If he was astonished by any sudden stimulation, he naturally gave forth ejaculations in response to the sudden excitation. These ejaculations, it is said, came gradually to have the character of the situations to which they belonged and ultimately to serve the purposes of communication. Here again, the objection to the theory is not that it seems improbable that man began with simple forms of expression, but the theory does not explain how these simple forms of expression acquired a meaning and importance which they did not have at the beginning. What is needed, rather than a formal description of the first expressions used by primitive man, is a consistent psychological explanation of how the ejaculations came to have significance for mental life and to serve as a vehicle for elaborate thought processes.

Language Has Its Roots in Natural Emotional Expressions and Their Imitation.

The psychological explanation of language must begin with a general reference to the statements made in earlier chapters. Every sensory stimulation arouses some form of bodily activity. The muscles of the organs of circulation are the muscles of the limbs, as well as other internal and external muscles, are constantly engaged in making responses to external stimuli. Among the muscles of the body which with the others are involved in expressive activities are the muscles which control the organs of respiration. There can be no stimulation of any kind which does not affect more or less the character of the movements of inspiration and expiration. In making these general statements, we find no necessity for distinguishing between the animals and man; so far as the general facts of relation between sensations and expression are concerned, they have like characteristics. That an air-breathing animal should produce sounds through irregularities in its respiratory movements

when it is excited by an external stimulus, especially if that stimulus is violent, is quite as natural as that its hair should rise when it is afraid or that its muscles should tremble when it is aroused to anger or to flight.

Activity Becomes a Means of Communication First Through Imitation.

The important step in the development of languge is the acquirement of the ability to use the movements of the vocal cords for purposes other than those of individual emotional expression. The acquirement of this ability is a matter of long evolution and depends in its first stages upon imitation. The function of imitation as a means of communication between animals appears as soon as animals begin to live in packs or herds or other social groups.

The Imitative Communication of Animals and Man Are of Great Variety.

So far as communication through imitation is concerned, there is no reason why attention should be confined exclusively to the forms of activity which result in sounds. All animals imitate the activities of other members of their species on a very large scale. The stampede of a herd of cattle is an excellent illustration of the importance of the tendency toward imitation. The frightened animal which starts the stampede does not consciously purpose to communicate its fright to the other members of the herd; it is performing a natural act of its individual life. Incidentally, it affects all those about it by arousing in them a violent form of imitative activity. The stampeding herd may have no consciousness whatever of the original cause of fear in one of its members; the real cause of the stampede and of the resulting excitement in the herd is the example of the one frightened animal. Thus we see that the activity of an animal takes on, because of the re-action of its social environment, a significance which the original act never could have had unless it had been imitated.

The Value of Sound as Means of Social Communication.

What is true of activity in general is true of activities which result in sounds. The sound produced by the activities of the vocal cords can impress itself readily upon the ears of some other animal, more readily by far than the visual impression of trembling or of

general muscular tension. If, now, the animal which hears the sound has itself produced this sound or one closely resembling it in quality and intensity, there will be a natural tendency for the sound stimulation to arouse in the second animal a sympathetic response. Witness the tendency of all of the dogs in a community to bark together or of all the roosters to begin crowing together when one gives the signal. The result of imitating the sound will be to throw the imitating animal into an emotional state very similar to that of the animal which first made the noise. This result will be more likely to follow if the two animals are closely related in their organization and types of activity. There will be relatively less tendency to sympathize with an animal of entirely different organization and habits, for the activity aroused through imitation in the listening animal will not agree in character with the activity of the animal which sets the example. Thus, one can judge from his own experience that there is very little possibility of arousing in a human being the exact state which appears in dogs or cats through imitation of the sounds which they produce. In general, imitation of sound is valuable as a means of arousing sympathy only between animals sufficiently related to each other to have similar modes of producing sound.

Animal Language Communicates Only Attitudes.

Given the similarity of organization which makes imitated sounds significant, we have a type of communication provided, which is widely utilized in the animal world. The food calls and the danger signals of birds are significant to other members of the flock. Such calls have definite natural relations to the organized responses of all members of the species. It is to be noted that these calls do not constitute a language in the sense in which human sounds constitute a language, for the bird calls are incapable of conveying definite ideas, such as ideas of the kind of food or the particular kind of danger discovered by the animal which makes the sound. The sounds serve merely to arouse certain attitudes. An animal can fly away and can induce in its fellows a like tendency to fear and flight, by means of cries which in the history of each member of the flock, have been associated with fear, but the animal can go no further in its communications than to express its own natural tendencies and corresponding attitudes.

The First Stages of Human Articulation Are Like Animal Cries.

There are stages of human infancy which are closely related to the stages of animal life thus far described. The human infant does not at first make sounds as the result of any conscious desire to communicate its feelings to those about it, much less does it use its sounds for verbal discussion of the details of its conscious experiences. The infant makes noises exactly as it swings its arms and legs, because the muscular contractions which produce these noises are instinctive motor expressions related through heredity to the stimuli which arouse them.

Later there appears a strong tendency to imitate others of its own kind, and this imitation may serve to put the infant in some contact with its social environment, and give it a medium of communication comparable in character to that which we find in animals. This is not language, however, for imitation alone is not enough to develop language. Further processes must take place before the full development is effected.

Articulations Are Selected from the Sum of Possible Activities.

While imitation applies to many different forms of activity, such as those of the limbs or face, a moment's consideration will make it clear that the activities which produce sounds have a number of unique advantages as vehicles of imitative communication. The ability to produce sounds depends largely upon the animal itself and very little upon external conditions. Contrast sound with visual impressions. Visual impressions are cut off in the dark; they are cut off by intervening objects, and by a turning of the head of the observer. Sounds travel wherever there is air; they are as easy to produce in darkness as in daylight; they can easily be varied in intensity. For these reasons they come to be the chief means of social communication, even among the animals. The result is that the vocal cords and the ability to discriminate sounds are highly developed long before the development of language proper.

Sounds Became Language in the Proper Sense Through Association with Ideas.

The advance which human language makes beyond animal communication consists in the fact that human language relates sounds to ideas as well as to emotional attitudes. How man came to take

this step cannot be understood apart from the general fact that in every respect human mental development was and is of the ideational, rather than of the direct perceptual type.

The Ability to Use Language and to Deal with Ideas Developed Together.

The inquiry is involved at this point in a perplexing circle. Human mental processes as we know them are intimately related to language. Even when we think about our own most direct experiences, we use words. When we enlarge our associations, we usually do so with the aid of words. Yet these words do not seem at all explicable except when we assume complex ideational processes as the necessary conditions for their development and interpretation. Did human mental advance result from the development of language, or did language result from the development of associational processes? The only answer to this question is to say that language and ideational processes developed together and are necessary to each other. So long as animals were absorbed in direct responses to the demands of their environment, their mental complexes were of a direct, primitive type, and stimulations issued into direct motor channels with relatively little possibility of ideational organization.

As soon as a type of response developed which was indirect, there was a complete change in the general mode of bodily and conscious organization. Attention was turned to many objects in the environment which had at an earlier stage little or no value for individual life, because there was no appropriate mode of direct activity which could be applied to them. Speech is a universal mode of expressive reaction and makes it possible for one who possesses it to react in discriminating fashion upon anything. Thus, if one has different names for two objects which resemble each other closely, he will be aided in discriminating them through the use of the different verbal reactions to them. Speech is, accordingly both a product of ideation and an aid to its development.

Muscular Activities Involved in Articulation Are Indirect.

Nothing can emphasize the fact that language is related to indirect ideational processes more than the selection of the vocal cords for the execution of speech reactions. The vocal cords are, more than any other active organs, wholly useless for direct adaptations.

Those natural expressive gestures which were common among primitive men very soon gave way as means of communication after the development of movements of articulation. The reason for this is clear in view of the fact that the hands and grosser muscles are constantly in use in the direct practical activities of life. When two individuals wish to communicate with each other, it is often extremely inconvenient to suspend all other activity, to lay down what one may be carrying, to come where one may be clearly seen, for the purpose of holding a parley. The vocal cords, on the other hand, are not required for the practical purposes of life. They are easily disconnected in their action from the general mass of the muscles and, therefore, very naturally became the organs for a system of responses indirect in character and value as compared with the practical responses of the other muscles.

Language a Development of Natural Tendencies.

When human language is thus viewed as a selection of the activities of the vocal cords from the sum total of the expressive activities, and as a series of associations of articulations and sounds with ideational processes, it becomes evident that the studies of language are at once placed upon a naturalistic foundation. The various forms of articulation may be studied exactly as other forms of reaction are studied. The habits of articulation in an individual or a race are recognized as matters of motor coördination. The special forms of words are matters of accidental associations and may depend on the greatest variety of circumstances. Thus, it is equally possible for a word to originate in the imitation of a sound produced by an animal or by another human being, or in an ejaculation which is a purely personal reaction. The source of the sound is of no great importance; the association into which the sound is taken up is what renders it significant. The essential conclusion for psychology is that language is a system of indirect social forms of reaction, associated with complex ideational processes.

—Charles H. Judd.

2. THOUGHT AND LANGUAGE[1]

Distinctive Features.—Thought and language combine ideational and kinesthetic elements. To this extent they resemble volition. They differ essentially from volition and from all other mental states so far discussed in two distinctive characteristics; (1) Their ideational components are symbolic. (2) Their development is due almost wholly to the social environment; that is, they arise through the interaction of individuals with one another.

A further characteristic is that thought and language develop together, each furnishing material for the other. Thought is an outgrowth of imagery due to the addition of kinesthetic elements, while language is an outgrowth of conation with the addition of symbolic ideational elements. In thought the kinesthetic element is less prominent than the ideational, and in language the ideational element is less focalized than the kinesthetic. Thought and language are complementary states. Increased definiteness of thought leads to more definite expression in language, while a new verbal symbol is apt to make for greater precision of thought.

Symbolic Character.—In discussing imagery we found that a memory image is virtually a reproduction of some perception; a general image is a mental state reproducing certain characters which are common to a number of similar perceptions; images of the remaining types reproduce characters drawn from several perceptions which may or may not be similar. A distinguishing mark of all imagery is that it reproduces certain features which have previously appeared in perception.

Various elements which were not in the original perception of an object become associated with the image. We may regard a thing as beautiful, and a systemic element is thereby attached to the idea. If we picture it as to be avoided or acted upon by ourselves, the image is transformed into a purpose or volition. In the same way it comes about that certain purely arbitrary kinesthetic elements called *names* attached to images of every sort. In adult life the idea of my chum is not a mere image; the name "Walter" is an integral part of the experience. The general idea of the leading domestic animal is not simply a general image, but an image to which the name "dog" is attached.

A name is essentially a kinesthetic experience, though auditory and visual elements are usually included with the motor compo-

[1] From *Human Psychology* by Professor Howard C. Warren, pp. 314–329. Copyright 1919 by the author. Used by special permission of the author.

nents. Names are first spoken or written or gestured; they are associated with images or perceptions, and in the course of time they become integral parts of the ideational experience. We call them *symbolic* or *arbitrary,* because they rarely belong to the original perceptual experience; they are not part of the external objects which stimulate us.

Arbitrary kinesthetic elements similar in sort to names are attached to other mental states and to their components. The whole group of arbitrary kinesthetic associates are called *words,* and the combination of words with ideational elements is called *language* or *thought,* according as the kinesthetic or ideational components are the more prominent.

For reasons that will appear presently, these arbitrary components tend in the course of time to become focalized. They come to be practically the whole material of the mental state:—the image components which reproduce the characters of the external object remain only as marginal accompaniments. The experience is no longer a picture or replica of the object, but a *symbol,* which may bear no resemblance to it whatsoever.

Social Origin.—The genesis and growth of language is due entirely to the social relations among members of the species. The sole utility of language lies in the fact that it furnishes a medium for *communication* between one individual and another. When I utter the word *dog* or any other word, it is in order to arouse in some other individual an idea or series of ideas corresponding to my own thoughts. It is safe to assume that language would not have developed if mankind had not lived in groups.

Thought is not so essentially social. We think to ourselves in symbolic terms, without reference to the effect on others. But it is difficult to see how thought could have developed without language—that is, without a social environment. Apart from social conditions there is nothing in mental life to make the symbolic element of an idea vivid or focal. Objects, situations, and events furnish the original stimuli. Ideational states are determined by the character of the sensations which these stimuli arouse. Some components in the ideas become increasingly focal, but the vivid elements are pictures of external things or occurrences—not symbols. The non-social idea of "dog" is the dog's general appearance, his bark, his bite, his characteristic modes of behavior; all of these are sche-

matic reproductions of actual sensations arising from "dog-stimuli".

The need for a name is social. We have not always a dog to point to; we can imitate his bark, but not (satisfactorily) his hunting activities. One of the older theories of the origin of language was based on man's imitation of barking, crowing, mewing, etc. This theory meets difficulties when it comes to the naming of fish, fruit, and other "voiceless" or inactive things. To designate such objects to other persons, and to indicate events and human activities, arbitrary gestures or sounds seem to have been required from the start. Imitative (onomatopoeic) names tend to become conventionalized also. Since these kinesthetic symbols are reproducible, they are highly useful for communication between man and man. They are easier to focalize and control than images. Through repetition they attain greater prominence as components in the ideational states. Hence the symbolic experience of *thought* has tended more and more to supplant imagery in civilized life.

The history of the human race indicates that man rarely invents words except under stress of social communication. Things, creatures, and qualities which have social significance are the first to receive names. The degree of social development of a race may be roughly estimated by the size and character of its vocabulary.

Mutual Dependence.—It is evident from this that thought and language are mutually dependent. The demands of social communication lead to symbolic naming, which takes the form of kinesthetic experiences. These kinesthetic symbols attach to the ideas and transform them into a new kind of mental state. In the type of behavior called *communication* the kinesthetic component is stronger than the ideational, and the mental state is *language.* When the same symbol occurs without communicative expression the ideational component is stronger than the kinesthetic, and the mental state is *thought.*

The growth of each one of these states means the growth of the other. New words add precision to thought. Growth of definiteness in thought leads to the appearance of new words in the language.

It is perhaps too sweeping to say that thought could not arise or did not arise in any race or individual without language, or that language never appeared without symbolic ideas. The examination of known races leads to the conclusion, however, that the develop-

ment of either of these states beyond a rudimentary stage depends upon the coöperation of the other.

Types of Language.—The chief types of language are *gesture, speech,* and *graphic record.*[1] Facial expression is more primitive than any of these, but it is confined to emotional states and does not seem to have attained any symbolic development. Such communicative expressions as winking an eye or contorting the face may be regarded as facial gestures.

Gesture language is probably more primitive than speech. It arose from the practice of pointing to objects or waving the arms to arouse attention. In time some of these gestures assumed a conventionalized form. Certain movements of the hand or head came to denote fish, fruit, fire, cooking; pairs of opposite movements came to signify assent and dissent, or "come here" and "go away". A developed form of gesture language is used in civilized communities among the deaf. Otherwise it occupies a secondary position, being superseded almost wholly by speech.

Vocal expression (speech) is so much more convenient than gesturing that it has developed far beyond the latter. One can readily talk when engaged in fishing, plowing, etc., while gestures disturb these occupations. One can listen to oral conversation without turning the head; it is not so easy to watch the plow and a companion's gestures at the same time. The ears are always open; we can secure a man's attention by speech without stepping in front of him or seizing hold of him.[2] In the sick room or in No Man's Land gestures are more effective than speech. But in normal conditions of life speech has generally far greater advantage.

The graphic form of language is used in civilized communities to supplement speech. It consists in making permanent marks or impressions upon stone, bricks, papyrus, and paper. In the older graphic languages the records were rude pictures of objects; later these pictures became conventionalized, as in Chinese, or each graphic unit symbolized a syllabic sound, as in syllabary Japanese. In the graphic language of modern western races each symbol (letter) represents an elementary vocal sound, either consonant or vowel. The whole group of different letters comprise the alphabet.

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[1] As modes of behavior they are called gesturing, speaking (or talking), writing.

[2] The button-holing habit is possibly a survival of the primitive gesture stage.

The letters of the alphabet symbolize vocal sounds which are themselves arbitrary symbols.

There are several varieties of graphic language, whose distinction is more important from the social than from the purely psychological standpoint. Besides ordinary handwriting we may mention printing, typewriting, telegraphy, and phonography. In all these forms the characteristic feature is the permanent record, which makes it possible for an individual to communicate with others at great distances and after long intervals of time. In fact, the chief rôle of graphic language is to extend the range of communication in space and time. Graphic language, like gesture language, is received visually, except the phonographic variety, which is auditory.

Nearly all graphic languages are asymmetrical. In the Greek and Latin alphabets the record always runs from left to right, in Hebrew and Arabic from right to left, in Chinese from top to bottom. The order is practically never reversed, nor are individual letters turned around.[1]

''Mirror-script'' is unintelligible to most individuals who attempt to read it, and it is equally hard to write. Experiment shows that this difficulty is due merely to long fixation of habit; one can in time learn to write and read reversed script quite readily.

The asymmetry of graphic language is due to the preference of one hand (usually the right) over the other in intelligent acts; and this is in some way connected with the greater development of certain higher centers in one hemisphere of the brain. The speech center in most individuals is located in the left hemisphere, which controls movements in the right side of the body. The origin of the specific *direction* of writing may possibly be connected with the instrument used: a quill is more easily pulled along; a chisel is more effective when pushed; a brush is more naturally swept down toward the writer.

Comprehension and Reading.—Communication is a two-sided af-

[1] By way of exception the Egyptian hieroglyphics run either left-right, right-left, or down the page. As the characters are mostly human or animal forms one can determine at a glance how to read the record—we meet the figures face to face, unless the characters run in columns, in which case we read downward. Egyptian writing (and reading) as a motor process is therefore horizontally symmetrical, though the separate characters are nearly all asymmetrical.

fair. It is not completed, like other types of behavior, when the reaction or response is made. It involves a later receptive process on the part of another being. The spoken word produces complex sound waves, which serve as a *verbal stimulus* to the auditory receptor. The central and conscious effect on a second person is very different from that of other compound clangs. The sensory components of the experience are very indistinct. They serve mainly to arouse an ideational state, which is a thought similar to the thought experienced by the first person in speaking the word. The mental process of receiving verbal stimuli derived from speech or gesture is *comprehension*.[1] It results in an ideational state which is usually a thought, though at times it may be an image.

The graphic record produces a visual stimulus. The receiving process is much the same as in comprehension, except that the succession of experiences is more under the control of the second person. By moving the eyes slowly or rapidly he can regulate the speed with which the verbal stimuli are presented. The receptor process for graphic stimuli is called *reading*. The resulting mental states are thoughts with occasional imagery.

The distinction between ordinary sensory stimuli and verbal stimuli is important. The physical material is the same in both—sound waves or light waves; but their central effect is radically different. This is illustrated if we have some one read us selections from a book in some unfamiliar language, interjecting here and there an English phrase. Or we get the effect when we glance over the pages of a Japanese book with an occasional English quotation.[2]

Nature and Types of Thought.—The ideational states of civilized man consist almost wholly of thoughts. The word "horse" is for most of us the dominant feature of the horse-idea. We picture vaguely the appearance of horses, their movements, the sounds which they make in galloping or neighing; but the central feature in our idea of a horse is the name or word.

For some individuals a word is preëminently a sound ("Horse"). For others it is the adjustments of throat and lip muscles, with the

[1] Oddly enough there is no English word which denotes the process exactly. *Comprehension* is used here in a slightly technical sense. *Understanding* includes both *comprehension* and *reading*.

[2] *Reading aloud* is a further complication of the communicative process. The reader acts as a "relay" between the imparting and the receiving individuals.

kinesthetic sensations which they arouse. For others it is the printed word as it appears to the eye; or it may be the kinesthetic sensations of writing the word. In many cases the experience combines two or more of these factors. When we think of a horse the verbal symbol of whatever sort forms the chief component of the thought—the other elements lie dim in the background. In abstract thinking ($2+2=4$) verbal symbols constitute practically the whole experience.

Since words bear no similarity to the objects for which they stand, they are better material to work with than general images. When new varieties of a given species are discovered the general image may require considerable reconstruction, but the verbal name does not. The general image of ''swan'' had to be quite made over when black swans were discovered, but the word was unchanged, except for adding a ''dot of black'' to the mental background.

In civilized man general imagery tends to be supplanted by symbolic images or thoughts. Your idea of *specific* objects and beings may be a free image, with the name a minor feature of the experience. The idea of your chum, your dog, your watch, is probably a sort of composite picture of many perceptions; the *name* William, Rover, ''my watch'', is a relatively unimportant element. With ideas of general classes or sorts of things or events the opposite is true. Here it is not the general image, but the symbolic name that plays the chief rôle. When you think of paper, stairs, piano, dressing, eating, dinner, etc., the image of the thing or act is relatively unimportant—the word is the dominant part of the experience. The association between the name and its object is firmly fixed in the individual because it prevails in the community generally. The arbitrary nature of words appears strikingly when we move into a community where an unknown language is used.

Imageless Thought.—Recently there has been considerable discussion among psychologists in regard to ''imageless thought''. A number of careful investigators report that their thoughts lack entirely the character of imagery. Others are inclined to question these reports. The conflict of opinion is probably due to different interpretations of the term *imagery.* Popular usage applies the term almost wholly to visual data. In psychology organized auditory, tactile, and kinesthetic ideas, so far as they exist, are called images. But the kinesthetic verbal elements may not be images at all; they may be actual sensations. It is quite possible that for

some individuals thought consists wholly of kinesthetic sensations—or nearly so. For such persons the thought of a horse may consist of adjustment of the larynx and other vocal muscles preparatory to uttering the word "horse". It is then a sensory mental state, not an image.

For most persons "external" ideas of sight, hearing and touch enter into the thought experience. When any summation of nerve impulses occurs, modification takes place. On the subjective side, when any combination of mental data occurs there is a process of transformation. Hence, as thoughts develop the components are gradually transformed, till at length the "thought" state comes to be wholly unlike the "image" state from which it is derived. This is especially the case if several different types of imagery enter into the thought. In the end the thought is likely to lose the distinctive character of each type; the experience then becomes a composite, in which the several sense-modes are fused together into a new quality. One may readily test whether this is true in his own case by examining certain typical thoughts. Possibly "imageless" thought is due to this transforming process. The original image components may become so transformed in the course of time as to lose all recognizable semblance to any sense qualities.

Meanings and Values.—The experience called *meaning* is part of the thought state. Meaning comprises those elements in the thought which are not symbolic, but which resemble the object or situation. When we think of *man* the symbol or word forms the central feature (focus) of the experience. Along with the word there may be in the background or margin of the thought a fleeting image of some specific man or of certain human characteristics. These non-symbolic factors in the experience constitute the meaning of the thought.

When the neural impulse which we observe as a thought experience occurs in the brain, these image components are aroused simultaneously with the symbolic elements; they give a "tinge of reality" to the experience. This imagery tinge is the *meaning consciousness.* In other words, the meaning of a thought comprises those elements in the experience which correspond to the object or situation, as distinguished from the mere verbal or symbolic elements. When we endeavor to examine the meaning of a word, what happens is that these marginal elements become focalized.

The psychological character of meaning may be observed by comparing the mental state aroused by ''meaningful'' words with nonsense. There is a vivid tinge of imagery for most of us when we see or hear such words as *sacrament* and *delicious,* which is missing in *luntosity* and *pelegation.* No meaning attaches to the visual presentation of the sentence: ''Isle *of* use wheat tart''; but the auditory presentation of the same sentence fairly glows.

Psychologically speaking, the *value* experience is similar in type to the meaning experience. Meaning comprises the ideas of certain qualities of an object or event; value consists of ideas of intensity, duration, and other quantitative characters. We stated that an image differs in intensity from the perception which it represents. The same is true of a thought. We can compare the intensity of two perceptions, feelings, or conations, and repeat the comparison in imagery and thought. If we associate the words ''six ounces'' with one lifted weight and the words ''four ounces'' with another lifted weight, we have the wherewithal to compare the intensity of these two experiences when they are reproduced as images or symbolized as thoughts. Such quantitative ideas are attached to perceptions, images, and thoughts. They usually enter into thought experiences as mere marginal elements and constitute the value-coefficient of the experience. When we think of an object or event a slight ''value tinge'' attaches to the symbolic word, in the same way as the meaning tinge attaches to it. This is especially the case with thoughts in which quantitative characters are prominent. My thought of a certain book is usually tinged with some such ideational elements as large or small, long or short, difficult or easy reading, true or false. When these ideational elements become focal, the state becomes a value experience.

Value experiences which involve social situations are generally rich in systemic components. The thought of a good or bad action is generally accompanied by the feeling of desire or aversion. There is also in most cases a kinesthetic tinge other than the language component. We tend to *act* upon the value experience. Where these hedonic and expressive components are focal, the experience is no longer a thought, but belongs to the class called ideals, which will be discussed presently. Some writers confine the term *value* to this higher mental development. But value experiences of the higher type appear to be essentially the same as the thought of long

or short, quick or slow, etc.; they are best understood when regarded as an outgrowth of these lower stages.

It should be noted that the ideational values of an experience may be quite different from its perceptual or sensory values. A "trivial" event from the perceptual standpoint may "loom big" in our scheme of life when regarded from the standpoint of thought and social relations. And again, the ideational value of an experience may vary widely in different circumstances. At one time we may attach slight value to some event, such as the killing of a usurper; later we may come to regard it as a turning-point in history.

It appears, then, that there is not so close a correspondence between the "objective" values of situations and events and our subjective experiences of value in the sphere of thought, as in the sphere of perception. As psychologists we deal only with the *value experience;* it belongs to the economist, the artist, and the moralist to adjust our appreciation of situations and events to the "value" of objective reality.

To sum up, meaning and value are primarily those elements in the thought which correspond to the object or situation outside of ourselves which aroused the original perception. Meaning is the component in an experience which corresponds to qualitative characters of things, while value corresponds to their quantitative characters, such as intensity, duration, size. As our thought life advances, the feelings, conations, and social situations induced by perceptions take on meaning and value elements also. In most ideational experiences the meaning and value components are obscure and marginal, but at times they become attended to or focalized. This leads to the specific types of thought known as meaning and value experiences. The thought itself may be not of a man, but of his ethical value; we may think not of a political procession but of its social significance.

Rational Thought; Concepts and Judgments.—Conception and judgment constitute a higher level in the development of thought. These states are known as *rational thought.* In rational thought the meaning elements or the value elements become focalized; the verbal elements do not become marginal, but they are less distinct than in ordinary thought.

The thought of an object or event in which the meaning or value is thus focalized is called a conception or *concept.* When I think of

a horse with the meaning uppermost, certain characters, such as *vertebrate, ungulate, wagon-pulling, domesticable,* are in the focus of the experience. The concept of horse is a thought in which some or all of these meaning elements are more vivid than the verbal symbol. When I think of *four* or *short* or *stocky* the thought is a value concept.

A *judgment* is a mental state which combines two concepts, that is, two meaning or value elements, both of which are focal. The fusion of two thoughts does not constitute a judgment unless some of their meaning elements are similar. The thought of man combined with the thought of a horse may produce the thought of a centaur, but this is not a judgment. If, however, we combine the concept of a horse with the concept of vertebrate, we obtain the judgment, "Horse—vertebrate,"—or as it is generally expressed in language, "A horse is a vertebrate," or, "All horses are vertebrates." When we think of a certain light and of intensity and combine the meaning with the value, the resulting thought is the judgment, "This is bright."

If both of the focal elements are meanings the experience is called a *meaning judgment,* if one is a value, the experience is a *value judgment.* Judgments are also classed as *particular* or *universal,* according as the leading component is due to a single perceptual stimulus or is a generalized thought derived from any experiences. In particular judgments one of the focal components may be a perception, instead of an idea. Here is an exceptional case, in which a perception forms part of a secondary mental state.

Since thought tends to expression in language, both types of rational thought have corresponding types of *rational expression.* The language equivalent of a concept is a *term;* the equivalent of a judgment is a *proposition.* The thought "horse—black" as a judgment may be instantaneous, but as a proposition the experience begins with one term and the other term arises later. This experience involves succession of mental states.

In examining these higher developments of thought the psychologist is concerned only with the nature of concepts, judgments, terms, and propositions as mental states, not with the science of logic as such. If our analysis is correct, a mental judgment does not consist, as many logicians believe, in the discovery of relationships among "classes". As a subjective experience a judgment is

a combination of certain meanings or values which attach to thoughts. A proposition is the expression of this rational experience in language. The formation of concepts depends upon *similarity* in meanings or values, and this similarity may usually be traced back to similarities among perceptions.

Rôle of Thought and Language in Mental Life.—It is scarcely possible to exaggerate the importance of thought and language in the mental life of man. On the receptive side they give a finishing touch to the integrative process; on the motor side they perfect the coördination of activity to a far greater degree than conation and volition. They transform the central adjustment process into *rational control.* They furnish two new modes of intelligent behavior, *communication* and *rational expression* of *thought,* over and above the trial-and-error learning of subhuman species. Taken together they provide a tremendously effective mechanism for the adaptation of response to the conditions of the environment.

More than any other mental state except perhaps emotion, thought and language must be studied in the light of their history. But whereas emotion is a survival from ancestral conditions, thought and language are brand-new human acquisitions. They are still in the making.

An important feature in the growth of language is its slow evolution in the race and its rapid development in the individual. New words arise phylogenetically by a gradual process, as the sphere of thought in the race enlarges. Once adopted they are transmitted to the bulk of individuals in the community and are readily learned by children or adolescents. Much the same is true of thought. The growth of thought depends intimately upon the existence of words. If the vocabulary of a community is scanty its range of thought is limited.

Given a rich vocabulary, the best organized individuals in the race quickly attain a wide range of thought. In the sphere of thought, more than in any other type of mental state, we find tremendous individual differences in capacity and development. Such differences appear especially in the realm of rational thought.

The development of thought and language in the individual depends not only upon the social environment, but upon inherited nerve structure. To bring about these mental states the higher receptive centers must be connected by association tracts with vari-

ous motor centers. Gesture language depends for its development upon the ready establishment of connections between the visual center and the center for arm and hand movement. Vocal language involves inherited pathways between the auditory centers and the centers for vocal expression. Writing involves pathways between visual or auditory centers and those for finger movements. The intricate inherited organization of human cortex accounts for the superiority of the human cognitive life over that of lower species.

—Howard C. Warren.

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